School of Theology at Claremont
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Two Years of Sunday Nights

Roy L. Smith

BY ROY L. SMITH

TWO YEARS OF SUNDAY NIGHTS
SOME WILD NOTIONS I HAVE KNOWN
CAPTURING CROWDS
MOVING PICTURES IN THE CHURCH
THE YOUNG CHRISTIAN AND HIS COMMUNITY

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TWO YEARS OF SUNDAY NIGHTS

ROY L. SMITH

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TO THREE COMRADES

IN THE CAUSE

JOHN WESLEY HOLLAND

WILLIAM C. SAINSBURY

FRED ELLSWORTH FRANKSON

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INTRODUCTION

It is an extraordinary pleasure to be asked to write some words of introduction for this admirable and useful volume. This is not only because I hold the clever author in affectionate regard and highly esteem him for his astonishing versatility, but it is chiefly because in these pages will be found a laboratory demonstration that people will go to church Sunday nights if they are edified and interested. Without the author's intending it, these chapters will produce a most disquieting effect upon lackadaisical preachers, who, with smug complacency, have nearly or altogether abandoned their Sunday-night services, giving as a reason that the people do not any longer go to church on Sunday nights. This notwithstanding the palpable fact that many persons attend Sunday-night concerts and lectures and moving-picture shows, or remain at home with a good book, or listen in at the radio to musical programs of a high order.

Doctor Smith has in these absorbing chapters clearly shown the fallacy of the state-

ment that people do not go to church on Sunday night. With him it is a *fait accompli.* Of course all preachers do not possess the ingenuity and fertility and tireless industry and consecrated enthusiasm of this author, who is placing in the hands of those preachers who cannot conscientiously abandon their evening services material and suggestions which can be used as a basis for services of such great profit and interest as will attract many people into the churches.

I have carefully read each of these chapters and I am amazed at the genius for work and the striking originality as well as the quite marvelous artistic taste of this alert preacher, and also at his exhaustless resourcefulness. There is no platitudinous banality here. His suggestions are practical and workable because he had thoroughly tried them out himself. Manifestly, any preacher who is willing to pay the price in hard work and ceaseless application can remove from himself the heart-crushing experience and the humiliating stigma of having his pews all but entirely empty Sunday nights.

Herein is good evidence that when the gospel of Jesus is reverently adapted to changing moods and conditions, and preachers are as

persistent and optimistic and versatile in getting people to come to church as amusement managers are to fill their show houses, it will be frequently said as of old, "The common people heard him gladly," and "Behold, the world is gone after 'him.'"

CHARLES EDWARD LOCKE.

PREFACE

For more than twenty years the author has been searching for the most effective plans by which to present an evangelistic message to Sunday-evening audiences. Two standards have been used in measuring the value of any service—crowds and results.

The services described in this volume are not experiments. Each one has demonstrated its power to attract a crowd and produce actual spiritual results. In a few instances additional features have been included in the description as an after-thought, but in most cases the services were presented exactly as described. Numerous suggestions concerning music, etc., have been included with the hope that they may save some time for busy preachers who are already overburdened with detail.

A word of thanks is hereby expressed to Professor Archie N. Jones, choirmaster at Simpson Church; Miss Marion Hutchinson, one-time organist at Simpson Church; Professor William MacPhail, of the MacPhail School of Music; Mr. Henry J. Williams, of the Minneapolis Symphony Orchestra; and

Professor Henry N. Griebenow, of the Minneapolis Public Schools, for the musical suggestions.

This book is offered with the hope that it may help other workers in the cause to see their sanctuaries crowded with worshipers that the blessed news may be preached to multitudes.

ROY L. SMITH.

Minneapolis,
Minnesota.

CHAPTER I

THE HEART SONGS OF A RACE

THE pastor of a great Negro church in Chicago had been asked by a white pastor for the loan of his choir for an entertainment. The towering black man turned to the white preacher and said, with fine irony in his voice: "Do you want to make sport of the souls of my people? If so, I will never consent; but if you want them to come and lead you in your worship, I will bring them with a great gladness."

The white preacher tried to extricate himself from the embarrassing position into which the reply put him, but the colored man went on: "Our songs are as sacred to us as your hymns are to your people. They were born out of trials and tribulations. They have sustained us through the darkest hours that the souls of men are ever called to go through. By means of them our cries have gone up to a living God, the only friend we have ever known who has not sold us for gold or gain. Do you want us to sing them now for your

amusement? We would never be guilty of singing 'Rock of Ages,' or 'Jesus, Lover of My Soul,' for the purpose of making white folk laugh. We will not be guilty of singing 'Steal Away to Jesus,' or 'Swing Low, Sweet Chariot,' for your amusement."

The passionate earnestness of that black preacher sent the white preacher into a study of Negro spirituals that has continued through a good many years. On more than one occasion when spirits were low and the heart was immersed in pain, some plaintive melody and simple expression of sturdy faith taken from some spiritual has been like balm unto his soul. In the spiritual the American Negro has produced a type of music entirely distinct. Many of them, instead of being harmonized for four voices, use five voices and produce a harmony seldom heard in the music of our own churches.

In the antebellum days in the South the Negro had but two meeting places—his cabin or some improvised tabernacle in the woods. At the close of the day's work the blacks gathered for their frolics and their games. No toil in the field ever stilled the voices of these men and women with the hearts of children. As the modern "community singing" at lunch

clubs and social gatherings makes use of popular, patriotic, and even religious numbers without discrimination, so the blacks mixed their spirituals with plantation melodies, moving easily and naturally from one mood to another.

Inasmuch as the number of Negroes who could read was very limited, their entire dependence for religious teaching was upon word-of-mouth repetition, which accounts for some of the grotesque versions of Scripture stories. The singer was not only a reciter of fact but an interpreter as well, many of his interpretations being amplifications of the most surprising sort. Singers gifted with imagination and ready wit might be able to start a song with a simple refrain, and by the use of antiphonal singing prolong the music for an hour or more. No advertising or salesmanship was necessary to develop a market for the songs. They came into being because some black man or woman somewhere was in a certain religious mood. They remained current for only one reason—the song seemed to answer the need of the spirit. By such a sifting process those songs lived which were actually able to minister to depressed souls.

Because the slave could never hope for many

of life's pleasures in this world it was perfectly natural that his thoughts should turn wistfully to the bliss of another world, with the result that the theme of heaven, meeting of loved ones, escape from labor and hard times, are favorites and because the songs drifted around among the congregations of various theological beliefs they were altered and polished until they fitted folk of any doctrinal complexion. Thus they have come to us without creedal bias, because the heart-hungers they express are fundamental. A series of sermons, based on these Negro songs, will deal with great universal themes.

The problem is not to find material, but to choose from the wealth that is available. The six songs chosen for the series of sermons to be described, together with the central theme of each, are as follows:

"Lord, I Want to be a Christian in My Heart." Several biblical characters are cited who, having failed, serve as illustrations of the kind of Christian the singer does not want to be. Despising pretense, abjuring hypocrisy, and seeking strength, this song is a beautiful plea for downright sincerity.

"Somebody's Knockin' at the Door. It Sounds Like Jesus." The Negro lived a life of

fear. He never knew when the frail refuge of his home might be invaded. The knock on his cabin door might mean disaster or joy, but he recognizes the appeal of Jesus as the appeal of a friend—a beautiful tribute to the promise of the Master, "I have not called you to be servants. I have called you friends."

"I Couldn't Hear Nobody Pray." How many times the Christian has had that feeling! He couldn't hear any prayers but his own. There are some burdens we can never share with anyone but Jesus. Some loads must be carried in solitude. A religion that can strengthen us in the hour of lonely sorrow is a great balm.

"It's Me, O Lord, Standin' in the Need of Prayer." No hypocrisy or cant here. This song is not sung for the benefit of a congregation, but the benefit of one sinner who has realized his deep need. Rare indeed is the Christian who can hear these words sung who will not be driven to say, "Yes, and it's me, O Lord, standing in the need of prayer."

"Goin' to Shout All Over God's Heaven." There will be no color lines, segregated districts, class differences, Jim Crow laws, or social distinctions in heaven. There each man's character will be his measure of happi-

ness and rewards. Many of the folk who have based their hopes of heaven on false premises are to be disappointed.

"Hard Trials and Great Tribulations." This is a song of victory. In spite of hard trials and great tribulations—and what Christian is able to offer a more heart-breaking testimony concerning them than the Negro?—there is a power that will strengthen and sustain through every emergency.

In order to catch the real spirit of the songs, the preacher obtained phonographic records of the ones he wanted to use, and played them in the quiet of his study until the messages and music had distilled into his very soul. The words were carefully studied to discover every suggestion and phrase that would add to the sermon. Incidentally, those six weeks of devotional study brought a rich harvest in strengthening faith.

Six colored people were engaged to help throughout the six weeks—five singers and an accompanist. A young Negro lawyer who had spent several years on the platform as an entertainer, agreed to read *Uncle Remus Stories.* Negro violinists, cornetists, and banjoists were used, though their music was carefully censored, for we did not want the serv-

ices to become an entertainment in any sense of the word. A retired member of a famous colored band came forward and volunteered his services as a trombone soloist and proved to be a real "find."

Because we were using six evenings in the series only a limited number of spirituals were used on any one evening. An audience can become satiated with any one type of distinctive music unless great care is used. Therefore the white choir provided a standard number for each evening, thus avoiding monotony. The spiritual for the central theme of each evening was always "staged" in some distinctive way in order to give it emphasis. Before it was sung the preacher attempted to present a word picture of the conditions out of which the song came in order that the people might enter its spirit.

The spiritual always immediately preceded the sermon in order that none of its effect might be lost. While the preface to the song was being presented by the pastor the house lights faded out. When all was dark, he continued speaking for a few sentences and then the lights came on in a little stage at the side, a curtain was drawn and the five singers were seen dressed as plantation workers of the

days before the Civil War. The whole background was arranged to represent a slave cabin, a cotton field or a canebrake. The lighting was suggestive of evening, for this was the occasion when the slaves usually came together to sing.

Various settings were provided. On one occasion a little camp fire was used (red electric lamp under sticks, or red tissue paper and a white lamp) with the singers grouped about it. On another evening they were seated about in the little cabin on benches. In one instance they were pictured in the cotton field at the close of day with baskets full of cotton, etc. Again we used them in a camp-meeting scene.

If the platform arrangements do not permit such a stage as just described, variety can be produced by having them appear in working clothes under a spotlight, with varying colors. The soloist can be put under a spotlight and the rest of the chorus concealed under cover of the darkness (this arrangement is especially effective for "I Couldn't Hear Nobody Pray").

The spiritual was followed by a prayer which tied the song to the sermon, and during the prayer the lights in the auditorium were altered to suit the preaching period.

If colored singers are not available, a variety of substitutes might be used. Phonograph records can be made to serve if the instrument is concealed and the song introduced in such a way as to create the impression that the audience is listening in on a camp meeting from a distance. Much Negro music is now written for white choirs and soloists and singers greatly enjoy rendering them. Even some of the old original songs, when harmonized for four voices (as most of the song books in colored churches now publish them), can be used by white singers, but it will take careful rehearsing. It is wise for the director and singers to listen carefully to some good phonograph record and study the Negro style. In no case should any white singers attempt to impersonate the Negro's antics, for this will reduce the service to a burlesque.

The musical suggestions for the series are as follows:

"Lord, I Want to be a Christian in My Heart"

Prelude—"Negro Melodies," by Burleigh.

Offertory—"His Song" (Suite "In the Bottoms"), by Dett.

Postlude—"Marche Religieuse," by Cluassoman.

Anthem—"Souls of the Righteous," by Foster.
Solo—"The Lord Is My Light," by Allitsen.

"Somebody's Knockin' at the Door"

Prelude—"Jubilee Songs," Selected.
Offertory—"Beside Still Waters," by Coerne.
Postlude—"Temple Marche," by Petrali.
Anthem—"Behold the Lamb of God," by Handel.
Solo—"Face to Face," by Johnson.

"I Couldn't Hear Nobody Pray"

Prelude—"Chant" (Bandana Sketch), by White.
Offertory—"Poeme," by Fibich.
Postlude—"Postlude in F," by Guilmant.
Anthem—"There Is a Green Hill Far Away," by Gounod.
Solo—"The Prayer Perfect," by Henson.

"It's Me, O Lord, Standin' in the Need of Prayer"

Prelude—"Largo" (New World Symphony), by Dvorak.
Offertory—"At Twilight," by Stebbins.
Postlude—"Meditation Pathetique," by Stoughton.

Anthem—"I Will Lift Up Mine Eyes," by Harker.
Solo—"The Ninety and Nine," by Lorenz.

"Goin' to Shout All Over God's Heaven"

Prelude—"Pilgrim's Song," arranged by Coleridge-Taylor.
Offertory—"Negro Spiritual," arranged by Gillette.
Postlude—"Grand Choeur," by Dubois.
Anthem—"The Sound of Many Voices," by Coerne.
Solo—"I Heard the Voice," by Ashford.

"Hard Trials and Great Tribulations"

Prelude—"Southern Melodies," by Foster.
Offertory—"Hymnus," by Cole.
Postlude—"Jubilate Amen," by Kinder.
Anthem—"Trust in the Lord" (Largo), by Handel.
Solo—"Let Not Your Heart Be Troubled," by Wilson.

CHAPTER II

THE WORD BECAME FLESH

A SERIES of sermons based on the parables of Jesus was being planned. Because these stories are so familiar to the average audience it seemed important to devise some plan for presenting them with fresh appeal. Out of this necessity grew the plan of services described herewith. So successful was the venture that before the series was concluded it was necessary to arrange a duplicate afternoon service. This plan of two evening services was continued for several years until the drain upon the preacher's strength made it necessary to discontinue.

Most of the parables center about one or two characters, which makes it possible to present them in tableaus on a small stage. An enormous "Bible" was constructed, eleven feet high, nine feet wide, and four feet thick, which was placed at the right of the pulpit. The book was made of building board and cloth with a lid so that it would open noiselessly. The back of the lid was painted so

that the opened book had the appearance of a Bible opened at the book of Mark in the New Testament. When the tableau was posed on the stage inside the big "Bible," it had the appearance of an illustration printed on the page. In building the book it was necessary to make it large enough that adult actors would not appear out of proportion. Our "Bible" made possible a stage seven and a half feet wide, nine feet high, and four feet deep, providing room for four actors.

The parables used in this series were:

The Sower and the Seed.

The Pharisee and the Publican.

The Good Samaritan.

The Prodigal Son.

The Rich Man and Lazarus.

The Lost Sheep.

A different background was used on the stage for each tableau, but a little planning made it possible to use some of the scenery several times.

On the opening night of the series we undertook to strike the key to the evening's service with the use of an old gospel hymn. The choir was assembled in a hall on the second floor of the building, behind some French windows which overlook the auditorium. The organist

had played her prelude in a house fully lighted, under an amber spotlight. Meanwhile the auditorium became completely dark and the choir loft was lighted in blue. Gradually the hymn, which had been sung unaccompanied, grew less and less in volume, fewer voices participating. This device enabled some of the singers to leave and get to their places in preparation for the processional, those who maintained the song being the last ones to enter. Thus there was no interruption between the close of the hymn and the opening of the processional.

As soon as the singing from behind the windows ceased, the spotlight flooded the doorway through which the choir entered and the organ began playing the hymn as the choir entered, singing it. Meanwhile the preacher took his place beside the pulpit ready for the invocation which was to follow. At the close of the invocation the house lights flashed on and the song service began. Following the congregational singing of three songs the choir presented an anthem.

With the conclusion of the anthem the preacher came forward and, without announcement, began reading the story of "the sower who went forth to sow." As the audience

listened to the reading of the Scripture the lights grew dim and darkness settled down upon them. Suddenly a brilliant red spotlight flooded the big "Bible" and at the same moment two beautiful young women in long, flowing white robes stepped into the circle of red and began slowly to open the great book, the huge lid turning back noiselessly. Still the preacher went on reading and as the open book came into view it was discovered that the very story he had been reading was enacted before their eyes. There were the sower, the stony ground, the thorns and thistles that choked the good seed and the fallow ground in the distance. The tableau was lighted with amber and red lights, which gave the impression of early morning. Throughout the reading the organ had been playing, ever so softly, "Sowing the Precious Seed." When the book was completely opened, the choir joined the organ, humming the tune. When the reading ceased, they broke out into song, completing the chorus. As they closed, a quartet from the rear of the auditorium began singing, "Pass Me Not, O Gentle Saviour." As they came to the last verse the young women reverently closed the "Bible" again, the spotlight faded out, the big electric cross high over the

organ came on, and the preacher began to pray.

The offertory and announcements provided a brief respite just before the sermon, and when the preacher arose to begin the sermon the audience was in a fine mood of receptivity. The lights, the Scripture reading, the songs, and the picture had combined to make a powerful appeal to conscience.

The general plan for "The Pharisee and the Publican" service was much the same. For the opening song to "key" the service we used,

> "Alas! and did my Saviour bleed,
> And did my Sovereign die?
> Would he devote that sacred head
> For such a worm as I?"

The invocation emphasized the idea of penitence and the congregational hymns were chosen for the same expression. At the close of the Scripture reading the "Bible" was opened and a soprano sang "Two Men Went Up into the Temple to Pray," by Van De Water. The tableau showed a rich Pharisee gorgeously robed, standing haughtily in prayer, and the publican kneeling with his head in his hands at the rear of the stage. All was

illuminated brilliantly in white light, for the parable is one of mid-day.

"The Good Samaritan" service used "Am I a Soldier of the Cross?" as the "key" hymn. During the showing of the tableau, which was a picture of the good Samaritan nursing the wounded man back to consciousness, a baritone sang "Was That Somebody You?" The sermon emphasized the fact of individual responsibility, not only for rescuing the man who has been set upon by thieves, but also for keeping the Jericho road free from robbers and safe for all travelers.

"The Prodigal Son" picture followed the general concept of Rembrandt, who portrays the son kneeling abjectly with the rejoicing father's hands placed on the boy's back far down on his shoulders as if he were trying to put his hands in between that boy and his wretched past. "Just As I Am" was used as the "key" hymn, and "The Penitent," by Van De Water, was sung by the tenor soloist. Some may prefer "The Prodigal," by Sullivan.

"The Rich Man and Lazarus" was introduced with "I Need Thee Every Hour" as the "key" hymn and "The Lord Is My Light," by Allitson, was sung as the tableau closed. In this instance the order was changed a little,

for the sake of variety and because no music, directly applicable, seems to be available. The Scripture was read, as usual, but the "Bible" was opened before the story was begun. With the ending of the Scripture reading the minister offered a prayer during which the "Bible" was closed. This prayer linked the picture up with the song, which was sung out of the darkness while the people held the memory of the picture before their eyes. The tableau represented Lazarus, full of sores, begging bread from Dives' table.

For the service which presented "The Lost Sheep" parable the tableau background represented a rocky pass in the mountains. Behind a "cut-out" rocky wall, a sixty-watt lamp was hung which suffused the back-drop in red light, thus giving the impression of a sunrise behind the mountain. All other lights were blue and green, representing night. The shepherd was dressed in a white robe with a gayly colored head shawl and cape, and an Oriental flute at his lips, as if he were calling for his lost sheep. His pose indicated that he was climbing the mountain in search of the wanderer.

"Rescue the Perishing" was used as a "key" hymn, and the congregational songs included

"Saviour, Like a Shepherd Lead Us," "How Sweet the Name of Jesus Sounds!" etc. The parable had been committed to memory, and with the auditorium still dark from the prayer period, it was recited with a brief word at the close to the effect that the shepherd had been hunting out on the mountainside all night long and "until the morning was breaking." The spotlight now fell upon the "Bible" with a purple light and the two young women opened it slowly. As the great lid began to move, the tenor began singing "The Ninety and Nine" to the old gospel tune.

As the first stanza of the song came to a close both the organ and the voice were silent for some five or six seconds. Then a flute, behind the big "Bible," began playing the first few measures of "The Pastoral Symphony," from the "Messiah." The shepherd moved his fingers as the flute played, which gave the impression that he was actually playing. After a pause of several seconds following the flute, the organ and voice took up the second verse. As the third stanza came to a close, the big book was slowly closed and the spotlight narrowed down to a small circle just surrounding the words "Holy Bible." The song ceased, and after a pause considerably longer than before,

while the audience was tense with expectation, the flute again played—this time very softly as if far away on the mountainside. Then, from a distant section of the building, a soprano voice was heard singing, faintly but distinctly, "I Am Coming, Lord, to Thee." So real was the picture and so graphic its presentation that many in the audience sobbed audibly. The people had actually seen the Good Shepherd hunting for his sheep.

The following suggestions concerning music may prove helpful.

"The Sower and the Seed"

Prelude—"Romance," by Rubinstein.
Anthems—"Look on the Fields," by Rogers.
"They that Sow in Tears," by Gau.
Postlude—"Fantasia," by Saint-Saëns.
Offertory—"Album Leaf," by Granfield.

"The Pharisee and the Publican"

Prelude—"Chant Celeste," by Matthews.
Anthems—"Bow Down Thine Ear," by Blum.
"Hear Our Prayer," Salme.
Offertory—"At Evening," by Kinder.
Postlude—"Choral March," by Paladilhe.

"The Good Samaritan"

Prelude—"Song Without Words," by Bonnet.

Anthems—"Behold, the Master Passeth By," by Berwald.

"O All Ye that Pass By," by Morales.

Offertory—"The Angeles," by Truette.

Postlude—"Postlude in D," by Volckmar.

"The Prodigal Son"

Prelude—"Adoratio et Vox Angelica," by Dubois.

Anthems—"When My Feet Have Wandered," by Ambrose.

"Return, O Wanderer, to Thy Home," by Berwald.

"The Prodigal Son," by Parker.

Offertory—"Reverie Triste," by Diggle.

Postlude—"Laudate Domini," by Frysinger.

"The Rich Man and Lazarus"

Prelude—"Cantilena," by Shelley.

Anthems—"Blessed Is He that Considereth the Poor," by Camiliere.

"Turn Ye Even Unto Me," by Steane.

Offertory—"Abendlied," by Schumann.
Postlude—"Finale," by Hollins.

"The Lost Sheep"

Prelude—"Pastorale," by Matthews.
Anthems—"The Good Shepherd," by Barri.
"The Shepherd's Good Care," by Nevin.
"The Ninety and Nine," by Protheroe.
Offertory—"The Shepherd Flute," by Christiansen.
Postlude—"Benedictus," by Barton.

CHAPTER III

WILL A MAN ROB GOD?

SIMPSON CHURCH had to have a new building, but times in the Northwest were very hard and some of the folk were saying: "It is asking too much to expect us to give one hundred and fifty thousand dollars just now. We haven't the money. It's unreasonable." Indeed, to a superficial observer it might have appeared so, for the congregation was not a wealthy one. Five thousand dollars per year, the income of the "leading layman," was the largest salary in the membership. It did look like a heavy load. Every such load looks heavy.

The Board of Trustees had arranged for a professional campaign manager to give ten days during which the actual money-raising was to go on. He was to arrive in the middle of the week and the service about to be described was presented on the Sunday preceding. For several months the preaching program had laid emphasis upon the needs of the field, the program that should be under-

taken, and the work that would be possible in more commodious quarters. But up to the time of this service nothing had been said about personal giving.

For the Sunday preceding the opening of the "drive" the preacher announced a "We Will" service, and strenuous efforts were put forth to have every member present. Telephone calls, personal calls, letters and various organization schemes were used, with the result that the church was packed. No hint was given that anything unusual would occur in the service, and even those who participated were not let in on the secret until about twenty minutes before the opening. Every effort was made to bring it as a complete surprise. The success of this service depends upon the surprise element.

Across the front of the auditorium there hung a great sign in red and black, thirty feet long and three feet wide:

"IF YOU DO WHAT YOU CAN,
SIMPSON CAN DO WHAT SHE MUST"

The pulpit had been moved to the back of the platform and in its place stood a table covered with a snow-white cloth. Mounted on the table was a great electric cross, unlighted.

The music for the morning had been carefully selected. All the hymns made some reference to the cross or the sacrifice of Christ in behalf of humanity. The responsibility of the church was emphasized in the anthem, "Send Out Thy Light," by Gounod. For the second special number an old gospel hymn was sung as a solo—"Do You Love Me More Than These?" Up to the time of the sermon the preacher occupied a seat at the extreme edge of the platform in order to center as much attention as possible upon the cross.

The service proceeded much as usual through the period up to the sermon hour. Then the preacher took his place beside the big white cross and, after reading the Scripture lesson, began to preach. It was just such a sermon as the congregation might have expected at such a time—a plea for a vision of responsibility which would make the church effective in the community. Every item of tender appeal, logic, religious motive, honor, pride, loyalty, etc., was emphasized with all the power that preacher had. After speaking about twenty minutes he began to build up a climax in the midst of which, with a dramatic gesture toward the big sign overhead, he said, "Beloved, there's the answer to our problem:

'If you do what you can, Simpson can do what she must.' "

This was the cue for one of the actors in the little drama. He had been enthusiastic for the new enterprise, though not a member of the Building Committee, and was popular with the congregation. As the preacher pointed to the big sign this man rose to his feet and held up his hand as if to interrupt. The preacher looked at him in what appeared to be considerable surprise, but said nothing. This dramatic pause centered the attention of everyone present upon the man, who began speaking with apparent feeling.

Said he: "This is the first time in my life I have ever dared to interrupt a minister in the pulpit, but I am unable to allow the things said from this pulpit this morning to go unchallenged. For five years I have tried to be loyal and have helped in my way to the best of my ability. When this new building enterprise was first talked, I supported it with all my heart, but since that time many of the people have talked with me, and I feel now a solemn duty to speak. You are asking us to give one hundred and fifty thousand dollars toward a new building, and this too in the face of the fact that we are in the midst of

hard times. This is a huge sum of money and we are a poor people. Many of us are denying ourselves in order to make our contributions to the running expenses of this church. To ask us now to give any such sum is unreasonable. It is laying a burden far too heavy on a people already hard pressed. I rise to protest, therefore, before it is too late. We cannot do it. We do not have the money. It has cost me no small embarrassment to stand before this great congregation and say these things, but it had to be done. Again I say, We do not have the money! It is asking too much of us."

As the interrupter took his seat the preacher faced a stunned and bewildered congregation with all the look of mystification in his face that he could simulate. The effect of the protest was greatly heightened by the fact that the man who spoke had previously been enthusiastic over the plans. After a few seconds of silence a buzz of conversation and excitement broke out all over the church. Everyone wanted to say something but no one had the courage to be first. All eyes turned on the preacher, who stood with head down.

At last the minister raised his eyes and, looking at the interrupter, said: "Brother

V——, I am glad you have spoken. If you feel this way about this enterprise, I would far rather you would speak your objections than to have you going among the people scattering disaffection. It is true that we are asking for a huge sum of money, and if these people are unable to raise it, then it is far better for us to learn that fact now than after we are half-way through the enterprise. But, somehow, I feel that you have not analyzed conditions accurately. I believe our people have the money and that they are ready to do this thing."

Meanwhile a man was coming down the center aisle with an automobile tire over his shoulder. Few of the congregation had seen him until he had almost reached the pulpit. Then the preacher stepped forward to greet him.

"What does this mean, Brother Smithson?" asked the preacher.

"This is an automobile tire that I purchased yesterday for my flivver. It cost me sixteen dollars and a half. I thought it might help us do a little figuring on our new church," the man replied.

"I do not quite understand you," said the preacher.

"Well," said Smithson, "There was something about this tire that set me thinking. Suppose we gave to the Lord's house as much as we spend for tires during the next five years."

"But, surely, our people do not use many automobile tires in the course of the year. Why, we are a poor people and cannot afford cars," protested the preacher, with mock solemnity.

"I know we think we are poor," the layman went on, "but I went outdoors a little while ago and counted one hundred and fifty-seven cars parked around this building. Four tires a year is a reasonable estimate, and that means sixty-six dollars. Of course, a car is a necessity for many men, but I am sure that at least sixty dollars per year per car is spent for pure pleasure. This would mean nine thousand four hundred and twenty dollars per year —almost one third of the amount needed to build this church."

So saying he handed the tire to the preacher, who leaned it up against the table at the foot of the cross. As he was doing so a young woman approached the platform carrying a package of gum. Holding it out to the preacher, she said: "This gum set me thinking.

Knowing the habits of our people somewhat, I think it is safe to say that they chew an average of one package per week. This is a total of three thousand one hundred and twenty dollars per year."

"You astonish me," exclaimed the preacher. "Why, five cents per week from each member of this church would pay for all the pianos, chairs, furniture and new hymn books, besides installing the new heating plant. That's remarkable news."

Taking the gum from the girl, he placed it on the table at the foot of the cross. Another young woman meanwhile approached with a box of chocolates. Then followed a young woman with two moving-picture tickets, then a woman with a small purse filled with the usual feminine articles. As each article was handed up the conversation revealed the fact that the annual expenditures for these items would furnish a considerable part of the building or equipment. The comments of the young people and the preacher had set the people in fine humor, for the ridiculous comparisons started some of the folks to laughing in embarrassment. Meanwhile the articles accumulated at the foot of the cross in silent testimony of the free-and-easy way in which the average

congregation spends for those things which mean pleasure or convenience.

At last the preacher retreated to a position behind the cross and began reading the scriptural story of the conversation between Jesus and Peter in which the question is asked, "Lovest thou me more than these?" As the reading closed the choir began singing, without announcement,

> "Must Jesus bear the cross alone,
> And all the world go free?
> No, there's a cross for everyone,
> And there's a cross for me."

At the close of the first verse the congregation itself was invited to sing, and at this instant the cross was illuminated. A prayer, as tender and humble as it could be made, closed the service with a benediction full of pathos and affection. The people went away thinking of their obligation to the church and their debt to their heavenly Father as no preacher could have hoped as a result of an ordinary sermon.

Certain details in such a service must be watched with great care. First, the plan must be kept an absolute secret. The only one who had the preacher's confidence was the man

who interrupted, and his speech was carefully prepared so that it might be literally true, though the general impression was exactly the opposite of the real wording. In the second place, the pastor, throughout the conversations, assumed the attitude of defending the people and pleading their cause, thus laying the burden of the accusations upon the lay folk. This was to avoid having the people feel that the preacher was heaping personal criticism on them. In the third place, great care was exercised that no expenditure should be criticized, thus again saving personal offense. The only object was to show how easily we spend for the trifles and how reluctantly we give.

CHAPTER IV

BIG BUSINESS TESTIFIES

In every community some of the ablest and most prominent business and professional men are actively identified with the church and give liberally of their time and money to the support of its work. In an effort to emphasize this fact a few years ago a Sunday-evening service was turned over to a group of big business men chosen because of their influence in the business life of the community and their known interest in religion and the church. Among the group were a banker, a railroad superintendent, a department-store manager, a well-known lawyer, and a prominent physician.

In order to secure co-operation each man was interviewed personally and the purpose of the meeting carefully explained. When their promises of help had been secured, a luncheon meeting was arranged at which the plan for the evening was fully outlined and the various responsibilities assigned. The earnestness with which these men accepted

their respective shares in the meeting was a guarantee of the succees of the service, and the prayers with which the meeting closed made it impossible for any man to carry the matter lightly on his heart.

Another business man, known to his luncheon club as an unusually effective song leader, was asked to lead the congregational singing. Another, whose musical ability was hardly known outside his family circle, was asked to preside at the piano. A third was appointed to announce the collection and make a short talk on the subject of giving.

Six men made short addresses on the theme, "What Religion Means to Me." In these addresses they carefully avoided all controversial themes and confined themselves to personal testimonies. One told how prayer helped in his day's work; another described the influence of the church in his life; another testified concerning the help he had received from Bible reading, another outlined his struggle with doubts and told of his final triumph of faith, while the last two made an appeal for men to attend Sunday school.

Seven men of the congregation were chosen to offer short prayers instead of the prayer usually offered by the pastor, who had little

to do with the service except to introduce the business men. At the close of the service, however, he used a few minutes to gather up the suggestions of the evening and tie them into an earnest and kindly appeal. The attention of youth was called to the fact that these business men, recognized as successful leaders of the community, were openly and avowedly Christian and that they were affiliated with some church. If such men found religion necessary and the church helpful, it was wise for youth to accept their judgment and follow suit.

The service had several beneficial results: (1) The youth of the community saw the biggest business men of the city actively participating in a religious service. (2) The business men were, themselves, more strongly committed to their churches as a result of their own testimonies. (3) By using men of different denominations a spirit of co-operation and good will was fostered. (4) Religion was given standing among other important business men of the community. (5) The speakers were impressed with their own ability to get results in an evangelistic service and were brought to see the value of a personal testimony.

CHAPTER V

HIS MOTHER'S RELIGION

An effective service for Mother's Day was planned one year with the assistance of eight young men, ranging in age from sixteen to twenty-three years. The morning service followed the conventional lines with a sermon and special music appropriate to the theme of "Mother," but for the night service we announced the subject, "What My Mother's Religion Means to Me." The young men were in complete charge of the service throughout the evening except for a few minutes' time at the opening, which was used by the pastor for introductions, and a few minutes at the close which were used for extending the invitation for personal decisions.

In organizing the service two lads were invited into the pastor's study and the general idea laid before them. Inasmuch as they were recognized spiritual leaders among the youth of the church they seemed to be the logical beginning. Through them six others were

enlisted, and a meeting of the eight was called at which the whole plan was described and individual responsibilities assigned. Two other meetings of the group were held for prayer and advice concerning platform decorum, etc., and the hour just preceding the service was spent in prayer, the pastor being present only part of the time.

The service opened with a 'cello solo by one of the young men, followed by the choir's processional and the evening's invocation by the pastor. The eight young men were seated on the platform and the leader of the group was introduced by the pastor. This young man arose and explained that they were to pay their tribute to their mothers; that they made no claim to speaking ability or platform experience, but that no one else on earth could tell, as well as they could, what their mothers' religion had meant to them.

One of their number, skilled in leading congregational singing, was introduced and for twenty minutes took that audience through a spirited singing of old hymns. He was assisted by a young men's orchestra of seven pieces made up for the occasion. Three of the lads led in prayer, each emphasizing a different idea in his prayer, according to a previous

agreement. The choir sang an anthem, two of the boys sang a duet, another sang a solo—all appropriate to Mother's Day.

When the time for the sermon came, the leader of the group arose and announced that each one of the eight was to give his testimony as to what his mother's religion meant to him. No boy knew what any other boy was going to say. No speeches had been rehearsed, but in all the conferences they were urged to make their testimonies as personal as they could. Each youth was introduced to the audience and several facts concerning his employment, schooling, etc., were stated in a dignified way, thus adding much personal interest.

The testimonies proved to be real and searching. One lad told how his mother had won him back to the church and Sunday school by her persistent praying. Another told how he received a letter from his mother every week in which she assured him of her prayers. A university student described how his mother's consistent Christian life had been the one stable fact in his universe during days when he was going through doubts and difficulties incident to his college studies. A fourth told the story of a gang to which he belonged and from which his mother's counsel and persistent

faith had rescued him. As this lad told of his praying mother, and of the tragic end of other members of the "gang," his earnestness and humility moved the audience profoundly, and many tears were in evidence.

When the last young man had spoken, the pastor arose and, gathering up the general impressions of the testimony, said: "These boys have told you of the helpful influence of their mothers' prayers and consistent Christian lives. Some of them have told you of promises they made to their mothers. It was in keeping of those promises that they were safeguarded. Without a doubt there are scores of people here to-night who have made promises to their mothers at some time or another and to-night those promises are broken. It may be that mother is dead and you cannot go to her and renew the promise, but you can renew it with God. Will you, therefore, use this opportunity to make a new promise in the name of your mother?"

The effect of the testimonies was tangibly evident when more than thirty young men and women came to the front of the church that night and publicly registered new vows. The service was one of the quietest we ever held. There was nothing sensational about it in any

respect, but it attracted a great audience and worked a great good, not the least of which was the effect produced upon the young men who conducted the meeting.

CHAPTER VI

MY MOTHER'S BIBLE

One of the young men of Simpson Church drove a milk wagon. On his route there lived a little old lady who played every morning on an old-fashioned melodeon. It frequently happened that the young man stopped with her long enough to sing a song, and they soon became fast friends. Inasmuch as the people of the church are encouraged to report unusual musicians and artists to the pastor, this young man brought in a report of the little old lady and her ancient instrument. It happened that the news came just in time, for a service involving the idea of "mother" was just then in process of preparation. The help of the little grandmother was secured and a service entitled "My Mother's Bible" was announced.

A scenic studio built a large "Bible," six feet high. This huge book, on an elevated base covered with green velvet, stood at the left of the pulpit, while the little melodeon occupied a space at the right. As the audience assembled, two small spotlights illuminated

the "Bible" and the instrument, focusing attention upon them long before the program opened.

During the processional the pastor entered the pulpit in company with the aged melodeon soloist. She took a seat where she could be seen by the entire audience, for it is a mistake to hide visiting artists behind the pulpit. Seeing them is frequently as interesting as hearing them.

Following the singing of a number of old familiar hymns (the conductor of the song service asked people to choose their mothers' favorites) the melodeon solo was announced and the story was told of a father who gave it to his little ten-year-old daughter as a birthday present and how it had been her companion for sixty-five years. This personal touch added much to the congregation's interest in her playing.

Her first number was an old familiar hymn of seventy-five years ago, and as she played the amber spotlight fell upon her, giving something of the effect of twilight. Then came another old hymn and the spotlight turned into a warm red, suggestive of evening. With this change in the lighting an old man, leaning heavily on his cane, appeared in the

circle of light and gazed tenderly down into her face as she sat playing. The picture of the two old people was simple, beautiful, and effective. As she ceased playing the hymn the old man said: "I wonder if ye wouldn't play something jes' fer me—something I haven't heard for many a day. It's a song we used to sing together many, many years ago. You remember—it was a great favorite with us in the old days."

The player smiled at him and began playing "When You and I Were Young, Maggie." She had not played more than two or three measures until the old man was humming, then singing, and finally pouring his whole soul into the song. Having finished, he reached across the instrument and patted her hand ever so gently, and as the audience sat wiping their eyes he began singing "Silver Threads Among the Gold." This song the old man was not quite able to finish. His voice quavered, then broke, and, with his limbs shaking and eyes brimming he turned slowly and left the platform. The audience was profoundly moved. Hundreds of them never suspected that the "old man" was the milk driver "made up" for the part.

With the old man gone and the melodeon

solo finished, the lights over the choir came on in a deep blue, a white spotlight fell full upon the great "Bible," and a tenor and baritone began singing "My Mother's Bible." With the conclusion of the song the preacher began his evening prayer without announcement. It was a simple petition for the people, especially the youth, whose mothers were praying for them and for those who had fallen into evil ways of which they were ashamed to tell their mothers. At a "cue" agreed upon with the organist music began and a tenor stepped forward and began singing "Tell Mother I'll Be There," as if it were an integral part of the prayer. At the close of the first verse the preacher led the people directly into the Lord's Prayer, which had never been prayed more reverently or feelingly than it was that night.

Never was the task of preaching any easier. Never was the response of the people more spontaneous and unreserved. The sight of the aged woman at her ancient instrument and the voice of the "old man" made a powerful appeal to the emotions, yet nowhere was there any apparent effort to bring tears. Such tears as flowed were brought up by tender memories.

CHAPTER VII

FIVE SERVICES FOR YOUTH

For a number of years the writer has met with a group of young people every Wednesday evening for a discussion of personal problems. Here, in the intimate informality of a midweek meeting, a large company have gathered to talk about problems of personal conduct, life plans, and religious faith. It was in this meeting that the services herewith described were first used, but the idea is so perfectly adapted to a Sunday-evening service that the description is offered in detail with suggestions as to music, decorations, etc.

A series of five questionnaires was prepared and distributed to all those in the high school and young people's departments of the church school. A few were mailed out to other young people known to be interested. Each was asked to write honest answers and return the questionnaires filled out, to the church office. Then a cordial invitation was extended to all young people to attend the meeting the fol-

lowing Wednesday evening, when the answers would be read and the questions discussed.

At the time of the discussion period the preacher took the questionnaires which had been returned and reported on the answers. Where questions could be answered by a simple "Yes" or "No" the vote was tabulated. Where an opinion was called for, the answers were read exactly as they were written. Of course, everyone was interested in knowing how their opinions compared with the opinions of the rest of the crowd.

In discussing the answers seven principles were observed very carefully. (1) Every answer was read exactly as it was written. The preacher was never accused of suppressing evidence. (2) No answer was ever ridiculed by the preacher, although the young people were quick enough to express their disgust with flippant or silly replies. In this way the crowd disciplined their own smart Alecks, for youth fears nothing so much as being on the unpopular side. (3) No one was required to sign his answers. Thus all might answer frankly without the least fear of being made conspicuous. (4) Nothing was allowed to disturb the good nature of the preacher. Nor did he allow any reply to shock

him (which was a great disappointment to some). No matter how caustic or severe the reply it was never allowed to call forth a retort in kind. The least bit of petulance or ill humor would have chilled the spirit of the youth who were honestly co-operating. (5) Many of the answers were clumsily phrased and did not express the real opinion of the writer. In such cases the best possible interpretation was put upon the answer as an expression of the preacher's confidence in the judgment and sincerity of the young people. (6) Praise was given wherever possible for wisdom displayed or high convictions expressed. (7) Great effort was made to avoid any semblance of dogmatism. If the opinion of the majority seemed wrong, the preacher expressed his own judgment fearlessly and good-naturedly, taking special pains to give his reasons for differing with the opinion of the young people. A good many years of close association with young people has convinced the writer that youth is more than ready to listen to reasons. If you can make a reasonable case against him, he will change his mind and agree with you—but he wants facts and logic, not dogmatic assertions of authority.

In using this series for Sunday evenings

several suggestions concerning music may be useful. It is certain to arouse interest if all the music is supplied by young people. On the first evening the high school girls' glee club might be used; on the second evening the boys' glee club would be appropriate. A youth's chorus, made up of all young people in the church, would help greatly on another evening, while a group of young women soloists, vocal and instrumental, could also present a fine program for still another service. School orchestras, bands, and instrumental soloists can usually be obtained without difficulty. In towns where the rivalry between the churches is liable to give rise to jealousy and criticism it would be wise to inform other pastors concerning the plan to be used and secure their approval. If a preacher is generous enough to assure them of his willingness to reciprocate on some future occasion, he can usually get co-operation and even build up a better feeling between the churches with such a series of services.

The young people's society might be asked to decorate the church with college pennants, flags, or other insignia of youth. A series of prizes could be offered for the best kodak picture of vacation scenes, outings, sports, or

athletic contests. These pictures, posted in the auditorium, would prove of great interest to young people. The local high school would probably be willing to loan its collection of athletic trophies, cups, banners, etc. Inasmuch as these are seldom seen except at the school building they would be of interest to parents and alumnæ of the school.

Copies of the questionnaire should be supplied each week to the local newspaper. It is quite possible that the editor, or some representative business firm, would be willing to offer a prize each week for the best-answered questionnaire. A tabulation of the replies should be furnished to the paper each week, together with a brief article interpreting the results obtained. Such publicity will both help the cause of youth and arouse public interest in the services.

A sixth service could be added to the series in which a group of community leaders should speak. The superintendent of schools, the mayor or chief of police of the city, a local judge, an editor, a selected business man, an athletic coach, and a physician of high standing would probably be willing to appear and state their opinions and convictions concerning modern youth. In such a case each speak-

er should be furnished with a copy of the questionnaires, together with the replies received. This would enable them to speak much more intelligently concerning the young people of the community.

Still another service could be added to the series by asking six representative young men and young women to present the case of youth to the community. The young speakers should be supplied with the same material from the questionnaires that has been furnished to the adult speakers. It would add interest if each youthful speaker met with a group of young people in advance and discussed the topic with them, securing from them some instructions and suggestions as to his presentation of their case.

The questionnaires and subjects for the five evenings were as follows:

I. Margy and Her Boy Friends

1. What are the three most important characteristics your friend must have?

2. What characteristics are most disagreeable to you?

3. Do you object if your friend smokes cigarettes?

4. Must your friend surrender any convictions to hold your friendship?

5. Should a difference of religion interfere with a friendship?

6. Should a Protestant marry a Catholic?

7. What dangers does such a "mixed marriage" involve?

8. Does "necking" promote real friendship?

9. Should a young couple get married if it is going to be necessary for the girl to go on working?

10. What would you like to tell your friend if you dared?

II. Where Shall We Go Tonight?

1. What form of amusement do you enjoy most?

2. Do you see any moral hazard in it?

3. Should a moral danger interfere with participating in an amusement?

4. Where have you had the most fun during the last year?

5. What is a reasonable hour for homecoming?

6. How far should young people submit to their parents' demands concerning their amusements?

7. How many evenings per week should be taken for amusements?

8. What rule should govern a Christian youth in the choice of his entertainment?

9. Should a Christian youth join in an amusement he believes to be harmful, rather than "spoil the party"?

10. Has the church ever helped you solve your amusement problem? How?

III. How Much Is It Going to Cost?

1. What does it cost a young man to take a girl out for an evening?

2. Does a boy need to spend money on a girl in order to hold her friendship?

3. Are the boys spending more than is necessary?

4. What proportion of a week's income should be spent on amusements?

5. Have you ever tried budgeting your expenditures?

6. Should a girl marry a boy who does not have insurance or a savings account?

7. Has a girl the right to know all about a boy's finances before she marries him?

8. What proportion of a young person's income should be expended on charities, benevolences, etc.?

9. Are any debts justifiable? If so, which ones?

10. Should a boy's ability to spend money be the only test of friendship?

IV. There's No Law Against It

1. Can a thing be legally right and morally wrong?

2. Can a thing be stylish and immoral?

3. Do parents have a right to impose their own moral standards upon their children?

4. Has youth a right to choose his life's work on the basis of the financial return he expects to get from it?

5. Is conscience a safe guide under all circumstances?

6. Can anyone else be your conscience for you?

7. Does the freedom to do a thing guarantee the right to do it?

8. How far can a Christian youth follow the crowd and allow it to determine his moral standards for him?

9. Is anything wrong for a Christian and right for other people?

10. Is one responsible for his influence as well as his actions?

V. What's Right with the Church?

1. Has the church a right to tell anyone what he must believe?

2. What do you expect from the church?

3. How can it help you most?

4. In what respect is the church failing, in your judgment?

5. How has the church helped this community?

6. Is any other agency doing as much for the community as the church?

7. Would you be willing to live in a community in which there was no church?

8. If you do not go to church, will you please give the reason?

9. Has the church ever helped you solve one of your problems?

10. What part of the church's activities do you enjoy most?

CHAPTER VIII

SOME MODERN DECALOGS

A SERIES of evening services which postponed the summer slump and crowded a great auditorium in hot weather must have a powerful appeal. Such, however, was the result in the case of "Some Modern Decalogs."

Several years ago a famous judge in a court of domestic relations formulated a series of "commandments" for husbands and wives. The advice contained in his decalogs was the result of fifteen years' experience on the bench listening to divorce trials. The approach of the June wedding season was an ideal opportunity for preaching on the subject of the home and the sanctity of marriage vows and the judge's "commandments" suggested the idea.

Some sensitive souls professed to be shocked that a mere man should offer a "new set of commandments," but serious treatment of the themes hushed most of the criticism. He who hesitates to use a plan because it is subject to criticism usually ends by doing nothing, for something can be alleged against almost any-

thing, but one cannot escape criticism even by doing nothing.

The same general plan was used throughout the series. A decalog phrased in scriptural diction was used as a sermon outline. An outstanding solo, expressive of the idea of the sermon, opened the program. This solo was always introduced with an explanatory word in order that its message might be evident, and also to avoid its seeming to be merely a "musical number." Following the solo was a tableau or pantomime illustrative of the central theme of the evening. In order that the idea and scope of each service in the series may be clear they are described in detail.

I

A "wedding without words" was celebrated in connection with the "Ten Commandments for Wives." A wedding arch and altar with palms and bells and burning candles were erected at one side of the pulpit and provided with an exit at the rear. When the offering had been taken, the minister announced that a "wedding" was to occur and spoke briefly on the sanctity of this ceremony. He reminded the people of the seriousness of the vows that were taken and strongly urged that every

young person in the house think carefully before they gave those solemn promises. With this the house lights went out and the spotlight was thrown upon the wedding arch and altar. A beautiful girl appeared in the lighted area and began to light the candles while the organ played softly, "O Love That Wilt Not Let Me Go." When the candles were all burning the organist took up the strains of Lohengrin's Wedding March and the bridal party came down the center aisle of the church. The minister met them under the arch and as a soloist sang "O Promise Me" the wedding service was carried out in pantomime. The couple knelt before the altar, and as the song closed, the minister's hands were raised as if in benediction. The pantomime completed, the party disappeared through the exit at the rear to the strains of the recessional of the March.

The entire pantomime was arranged in such a way that the audience was never able to catch a glimpse of the faces of the actors. In order to make it still more impersonal, a young married couple were used for the principals. As soon as the party disappeared from sight the spotlight was turned out, there was a moment's pause in the darkness, and when the

house lights came on, the minister was discovered in the pulpit ready to preach. For the audience to have seen him leave the wedding scene and enter the pulpit would have spoiled the illusion. If an assistant pastor or a retired minister is available for the pantomime, it is even better.

With the music and the pantomime, the audience was prepared to listen thoughtfully and reverently to a discussion of home-making which was the sermon theme, discussed under the ten points of the decalog which follows:

Ten Commandments for Wives

I. Honor thine own womanhood, that thy days may be long in the house which thy husband provideth for thee.

II. Expect not thy husband to give thee as many luxuries at first as thy father hath given thee after many years of hard labor and economies.

III. Forget not the virtue of good humor, for verily all that a man hath will he give for a woman's smile.

IV. Thou shalt not nag.

V. Thou shalt coddle thy husband, for verily every man loveth to be fussed over.

VI. Remember that the frank approval of

thy husband is worth more to thee than the sidelong glances of many strangers.

VII. Forget not the grace of cleanliness and good dressing.

VIII. Permit no one to assure thee that thou art having a hard time of it; neither thy mother, nor thy sister, nor thy maiden aunt nor any of thy kinfolk, for the judge will not hold her guiltless who letteth another disparage her husband.

IX. Keep thy home with all diligence, for out of it cometh the joys of thine old age.

X. Commit thy ways unto the Lord thy God and thy children shall rise up and call thee blessed.[1]

II

For the "Ten Commandments for Husbands," an old-fashioned parlor scene was shown in which a white-haired man and wife sat reading beside the fireplace. The picture was covered with a red glow from the spotlight, and a quartet sang "Love's Old Sweet Song" from a distant balcony. In introducing the scene the minister paid a tribute to the

[1] Taken from *Spare Tires*, by Roy L. Smith. Published by Fleming H. Revell Company, New York. Reprinted by permission.

beauty and inspiration that comes from the sight of a devoted couple growing old together. Toward the close of the song the aged woman rose from her chair, crossed to the mantelpiece and took down the pictures of a son and daughter. As she returned to her chair the old man laid down his paper, peered over his glasses at his wife, then slowly and tremblingly arose and took his place beside her with his arm about her, both of them looking intently at the pictures. Just as the song came to its close the two old people looked into each other's eyes and smiled. A more beautiful picture and a fine impression could hardly have been produced. As the curtains were drawn, the house was left in darkness for a few seconds and the organ played, softly, a brief strain of "When You and I Were Young, Maggie." Then the house lights came on and the preacher began his sermon.

Ten Commandments for Husbands

I. Remember that thy wife is thy partner and not thy property.

II. Do not expect thy wife to be wife and wage-earner at the same time.

III. Think not that thy business is none of thy wife's business.

IV. Thou shalt hold thy wife's love by the same means that thou won it.

V. Thou shalt make the building of thy home thy first business.

VI. Thou shalt co-operate with thy wife in establishing family discipline.

VII. Thou shalt enter into thy house with cheerfulness.

VIII. Thou shalt not let anyone criticize thy wife to thy face and get away with it; neither thy father, nor thy mother, nor thy brethren, nor thy sisters, nor any that are thy relatives.

IX. Thou shalt not take thy wife for granted.

X. Remember thy home and keep it holy.[2]

III

The pantomime which was presented was entitled "Daring Youth," and portrayed eager and enthusiastic youth answering the call to service, taking their torches from the hand of Father Time, and going out into the field of sacrifice as teachers, preachers, doctors, missionaries, engineers, etc. This pantomime pro-

[2] Taken from *Spare Tires*, by Roy L. Smith. Published by Fleming H. Revell Company, New York. Reprinted by permission.

vided a splendid introduction to the "Commandments."[3] Bruno Huhn's "Invictus" was the feature solo of the evening.

Ten Commandments for Youth

I. Remember that thy father hath walked this way before thee and can give thee much valuable advice that will save thee pain.

II. Thou art the master of thy destiny and thy life shall be thy masterpiece.

III. Thou shalt do thine own thinking, but thou shalt not think that thou knowest it all, for verily youth hath much to learn.

IV. Remember that thou art not the first to ask the questions that are troubling thee, for thy father and thy mother likewise passed through a period of doubt and came through.

V. Thou shalt not be a four-flusher.

VI. Thou shalt not offer alibis.

VII. Remember the week days and keep them holy.

VIII. Thou shalt not desire with thy heart

[3] This pantomime, requiring from ten to twenty actors and about fifteen minutes for presentation, is described in detail in *Pantomimes and Pageants for Pulpit Use*, by Roy L. Smith; published by F. M. Barton Company, Cleveland, Ohio.

what thou art not willing to earn with thy head or thy hands by the simple expedient of honest toil.

IX. Thou shalt not be ashamed of thy mother's religion, for it hath given thee thine opportunity.

X. Thou shalt not let any man dim thy faith in the future, for through it thou shalt find thy God.

IV

There is a philosophy of life, cynical and materialistic, which is accepted in whole or in part by millions of "moderns." It is a low-born thing with a "worm's-eye view of life." It teaches that happiness and success are to be found in ownership, sensation, psycho-reactions, and psychological effects. Amusement houses are its temples, thrills are its religious experiences, slang is its scripture, and its music is a blend of the forest tom-tom and the gurgle of gutter slime. Its art is passion arrayed in the robes of nastiness. Its heaven is a land of pot-bellies, jaded senses, rampant desires and exhausted passions. This new philosophy is leading us back into the jungle on a joy ride to disaster. The decalog which follows was an effort to strip this modern idea

of all its fanciful names and reveal it in its stark hideousness.

To accompany "A Disastrous Decalog," we constructed a tableau based on a story told concerning Professor Robert A. Millikan, the famous American scientist. It is said that he was one day showing a guest through a new laboratory which had just been constructed for his work. It was complete in every detail, and the visitor was moved to great enthusiasm, but one peculiarity of its design seemed to puzzle him—there were no windows anywhere. Turning to his host, he said, "But why are there no windows in this building?" Professor Millikan smiled, turned without a word to a side wall, moved a lever and opened a system of skylights in the roof. Then, with a twinkle in his eye, he said, significantly, "In this laboratory we get *all our light from above.*"

The tableau presented a picture of the interior of a laboratory. A middle-aged man sat before a desk surrounded by test tubes and scientific apparatus, peering through a microscope. The whole picture was lighted with a mixture of blue-and-green light which gave the effect of night. The preacher spoke briefly of the age-long struggle of the race to find an

explanation of the universe in which we live and paid a glowing tribute to the honest and sacrificial scientists who throughout the centuries had searched heaven and earth for facts. Then, to remind the audience of the dependence of the scientist upon God, he told the story of Professor Millikan, and as he reached the climax a brilliant white light was turned on above the scene. The light poured down upon the scientist, illuminating every corner of the little laboratory. *The light came from above.* At this point a tenor began singing "The Lord Is My Light," by Allitson. The sermon on the decalog then followed.

A Disastrous Decalog

I. Science is thy god, and in it thou shalt put thy trust.

II. Let your impulses be your guide.

III. Thou shalt not be queer.

IV. Thou shalt not take anything too seriously.

V. Thou shalt not work except as a last resort.

VI. Three jeers for everything.

VII. Thou shalt have thrills.

VIII. Remember psychology and make it sufficient.

IX. Thou shalt stand for anything.

X. Thou shalt honor the cave-man, for he was thy parent.

V

To illustrate the "Commandments" for working people we reproduce Millet's "Angelus" in a living picture. This well-known painting, showing a peasant and his wife standing with bowed heads in the field as the Angelus is rung in the steeple of the distant church at the close of the day, preaches a powerful sermon on the relationship between prayer and work.

The idea of blending faith and work was further carried out by the use of the solo "Just for To-day," by Ambrose, which was sung by a contralto just preceding the tableau. "Now the Day Is Over" was played by a flute with organ accompaniment during the posing of the picture.

Ten Commandments for Workingmen

I. Despise not thy work unless thou art giving it thy second best.

II. By thy work shalt thou show forth the spirit of God that is within thee.

III. Thou shalt not condemn any man be-

cause he is rich, for it is not money, but the use of money, that makes character.

IV. Thou shalt not stall or bluff.

V. Thou shalt not be a grouch around thine own home.

VI. Forget not that the lives of other men may pay the price for thy careless or indifferent workmanship, for verily we live in a world where each man's life depends upon the honesty of another man's work.

VII. Thou shalt not allow thy soul to grow envious, for he that envies covets, and he that covets steals, and he that steals loses his own honor.

VIII. Do thy best work when the boss is not watching, for in so doing thou wilt save thine own self-respect.

IX. Thou shalt give an honest day's work for a fair day's pay, for to do less would be to lose thine own soul.

X. Commit thy way unto the Lord, deal honestly with all thy fellows, and verily thy conscience shall let thee sleep at night.

VI

Three figures, representing labor, capital and the public, were used in a pantomime illustrative of the "Ten Commandments for

Employers." The minister, in introducing the pantomime, reminded the audience that each one of the three parties to every labor dispute had much at stake and must assume his fair share of responsibility. Progress depends upon co-operation between the three in which no one group prospers at the expense of the others. The scene opened with the laborer and the employer in a heated argument. They threatened each other viciously, shaking fists and gesticulating. Meanwhile, "the public" was busy dodging the blows of each. At last, aroused to his sense of danger, he seized first one and then the other by the throat. This partisan attitude did not help matters, for it meant that two enemies were upon the third party instead of one. At last Mr. Public seemed to sense his responsibility and then stood in between both, apparently pacifying them. Better feeling soon prevailed, and as the scene closed all three stood with clasped hands in the attitude of friendliness. Throughout the pantomime the preacher talked, explaining the problem and interpreting the action. The organ, meanwhile, played a stormy number entitled "Fantasy," by Vergolet.

The blame for much of our struggle and

strife is due to the materialistic philosophy of life that enjoys such vogue in our generation. The helplessness of materialism as a religion is nowhere better illustrated in music than in Cæsar's prayer, entitled, "Hear Me, Ye Winds and Waves," from the Opera "Scipio," by Handel. The proud and haughty monarch is shipwrecked on a lonely island, bereft of his legions and shorn of his power. With no sustaining faith upon which to rely in his hour of defeat, there is nothing left for him but to pray for death. This is the inevitable end for all those who lay not up for themselves treasures in heaven. The solo, sung by a bass or a baritone, followed the pantomime, and was followed by the sermon.

Ten Commandments for Employers

I. Remember that thy workers are also thy brothers.

II. Thou shalt give a fair day's pay for an honest day's work.

III. Thou shalt not kill thy workers between the wheels of thy mill, for the Lord will not hold him guiltless who maketh money out of other men's miseries.

IV. Thou shalt allow thy workers to organize if thou art likewise organized.

V. Thou shalt not lie in thine advertising.

VI. Forget not the days when thou wert a worker like unto these whom thou hirest.

VII. Thou shalt not ask thy workers to commit thy deceptions for thee, for he who teaches his workers to rob the public will be robbed by his workers.

VIII. Forget not that the first business of thine industry is to make men and after that merchandise.

IX. Thou shalt not be a snob because thou art an employer.

X. Remember that thou art worth no more in the sight of God than thou art worth as a man stripped of all the goods and thou too must stand in the Judgment.

Organ numbers for the different decalogs are suggested as follows:

Ten Commandments for Wives

Prelude—"Liebestraum," by Liszt.
Offertory—"Dawn's Enchantment," by Dunn.
Postlude—"Epithalamium," by Matthews.

Ten Commandments for Husbands

Prelude—"Fireside Fancy," by Clokey.
Offertory—"Calm as the Night," by Bohm.
Postlude—"O Perfect Love," by Barnby.

SOME MODERN DECALOGS

Ten Commandments for Youth

Prelude—"Sunshine and Shadow," by Gale.
Offertory—"Song and Happiness," by Fairclough.
Postlude—"Heroic Piece," by Franck.

Disastrous Decalog

Prelude—"Vorspiel," by Gaul.
Offertory—"Inner Vision," by Coerne.
Postlude—"Ora pro Nobis," by Liszt.

Ten Commandments for Workingmen

Prelude—"The Angelus," by Sellars.
Offertory—"Chanson Pastorale," by Miller.
Postlude—Rural Sketch, "O'er Still Meadows," by Nevin.

Ten Commandments for Employers

Prelude—"The Mist," by Gaul.
Offertory—"Speranza," (Hope) by Yon.
Postlude—Postlude on "Holy, Holy, Holy," by Calver.

CHAPTER IX

FIVE NIGHTS WITH SHAKESPEARE

SCHOOLS of dramatic art are graduating thousands of young people trained as interpretative readers. With the great majority their art is an interesting side line like music or painting. They are usually delighted to give their services to the church or the preacher who can make effective use of them. Occasionally a retired Chautauqua entertainer, with years of platform experience, will be found in an audience; or it may be that a professional dramatic coach, or even a stage celebrity, can be secured. Such assistance can be made extremely valuable to the preacher who is seeking variety for his Sunday-night service.

The series of services described in this chapter illustrate the use that can be made of one who is capable of reading Shakespearian lines with feeling and passion. Selections from modern plays may be used, such as "The Fool," "The Servant in the House," "Turn to the Right," "Abraham Lincoln," by John

Drinkwater, etc.; but Shakespeare is familiar to almost every person in the average audience, and this familiarity is a great advantage in popularizing a service.

In spite of the world's wild chase after laughter and happiness, most folk have a strange interest in tragedies. The newspapers understand this morbid psychology and play up great tragedies in the news of the day for the purpose of selling their extras. The five nights with Shakespeare were advertised as "Tragedies of Every Day," and the number turned away every night constituted impressive evidence that an effective appeal had been made to the public interest.

The subjects used, and the plays upon which they were based, are as follows:

"The Tragedy of Jealousy" (Othello).

"The Tragedy of Unmastered Passion" (Antony and Cleopatra).

"The Tragedy of Indecision" (Hamlet).

"The Tragedy of Ingratitude" (King Lear).

"The Tragedy of Greed" (The Merchant of Venice).

Every effort was made to have each service a complete unit, with the music, sermon, reading, anthems and scripture all emphasizing the common theme of the evening. The im-

portance of such unity cannot be overestimated. It may be necessary to hold many conferences with the director of music, the reader, the special musicians, the electricians, etc., but the heightened effects of the services are worth the investment of many hours of time even when they have to be taken out of overcrowded days. Slipshod planning is quickly detected by the audience and costs the preacher the intellectual respect of his hearers as well as the approval of their artistic sense, and such a loss in such a series is well-nigh fatal. Better no features at all than those that are only half thought out.

In this particular series of services the harp soloist of the Minneapolis Symphony Orchestra was engaged to furnish special help each evening. Some other instrument may be used if a harp is not available, but the harp is popular, extremely effective, and rather unusual, lending itself admirably to beautiful lighting effects.

The reader was a young man with a rich baritone voice. A woman would find it more difficult to read Shakespearian lines except in occasional scenes. The cuttings were chosen for their portrayal of the central theme of the sermon and were committed. It is possible to

read from the text, but the impression is much better if the lines have been memorized.

With the organ prelude finished, the organist intoned into an old familiar hymn, "Oh for a Heart to Praise My God," which was played through, first on the organ very softly, then repeated with the chimes. During the playing of the hymn the auditorium lights were fading out, leaving the room in darkness except for the lights over the choir loft, which were now merging into a deep blue. At the close of the hymn came silence, sustained as long as it could be made effective. Then the organ began softly the processional hymn, increasing in volume as the vested choir entered the loft. With this introduction the audience was ready to respond to almost any leadership the preacher might offer.

With the conclusion of the processional the minister appeared in the pulpit and offered the invocation which did not close with an "Amen," but with a certain phrase recognized by the choir and organist as the "cue" for the "response hymn." This consisted of a verse of the hymn sung without accompaniment at the close of the prelude. Another hymn could be used, but the repetition seems to impress the hymn more deeply on the mind of the audience.

The "response hymn" is sometimes sung by one voice, the rest of the choir humming the parts.

During the singing the auditorium lights came on somewhat slowly, and as soon as the verse was finished, the congregational singing began. These hymns had been chosen to emphasize the danger of a wrong attitude of mind or heart with the resultant susceptibility to temptation, and each hymn was introduced by comment, not exceeding three sentences, by the preacher. Too much comment ruins the spontaneity of the singing, and too little will leave the audience bewildered as to the general theme of the evening.

Following the singing of three hymns the harpist was introduced. As he took his place at his instrument the house lights were reduced to half brilliancy while the preacher introduced the number he was to play. In this instance it was the "Melody in F," by Rubinstein—a serious number expressive of pain and anxiety. This feature of the music was called to the attention of the audience, and they were asked to think of themselves as being in trouble, a mood the harpist was endeavoring to express. As soon as the preacher finished speaking (his comments were limited to

six sentences), an amber spotlight fell upon the harp and harpist, setting them out in sharp relief.

As the music came to a close the house became entirely dark and the spotlight suddenly flashed out; at the same instant the choir loft flashed on in white. The choir arose and began singing "Love Divine, All Loves Excelling," by Stainer. This anthem needed no introduction, the audience being allowed to make its own interpretation and the sudden changing of the lights was sufficient to carry the interest of the audience over from the harpist to the choir.

With the anthem finished, the lights faded out into a deep red and the organist intoned softly. After sufficient pause to allow the audience to become thoroughly hushed the minister took his place quietly beside the pulpit and began to pray without announcement. As before, instead of closing with an "Amen," a certain phrase was used which was recognized by the organist as her "cue," whereupon she began playing on the chimes just a brief phrase from "Sweet Hour of Prayer," with the choir softly humming an accompaniment. Then followed the Lord's Prayer, in which the audience joined. As it came to a close the

house lights came on, leaving the choir loft in red.

The announcements having been made and the offering taken, the harpist again played, this time using "Spanish Caprice," by Fedeschi, the lighting being much the same as before except that the spotlight was green—typical of jealousy.

At the close of the music the minister advanced to the pulpit and in a brief explanation (which never in any play occupied more than three minutes) told the story of the play up to the minute of the scene which was to be read, and introduced the characters which would speak through the reader. This explanation, of course, was for the purpose of stating exactly what lesson of the play was to be the central theme. The reader came forward without further introduction and began reading, putting all the passion and dramatic action into his work that the lines would call for. Of course he read under the spotlight in order that every gesture and facial expression might be distinct and clear.

The sermon was a straightforward discussion of the havoc worked by jealousy and an appeal for folk to cleanse their minds and hearts of such bitterness and suspicion. When

the "decision service" was completed the benediction was pronounced, with the exception of the "Amen." In its place the choir sang the first verse and the chimes played the chorus of "God Be With You Till We Meet Again." The audience stood with heads bowed during the singing and benediction, then raised their eyes to discover that the floodlights were out, the choir lights were out, and the auditorium only half lighted. Under this spell of quiet the people left the church in a hushed and thoughtful mood.

In addition to the numbers used by the harpist in this service on jealousy, the following numbers were used for the other evenings:

Indecision—"Reverie Fantastic," by Henry J. Williams.

Unmastered Passion—"Winter," by Thomas.

Ingratitude—"The Lear," by Thomas.

Greed—"Lament," by Hasselmans.

The organist suggests the following numbers for the services as named:

"Jealousy"

Prelude—"Third Sonata" (Preludio, Adagio), by Guilmant.

Offertory—"Souvenir Poetique," by Fibich.

Postlude—"Sortie Solennelle," by Becker.

"Unmastered Passion"

Prelude—"Lyric Theme" (Sixth Symphony), by Tschaikowsky.
Offertory—"Invocation," by Mailly.
Postlude—"Toccata" (Suite Gothique), by Boellmann.

"Indecision"

Prelude—"Nocturne," by Grief.
Offertory—"Solitude on the Mountain," by Grieg.
Postlude—"Second Movement" (Sonata in G Minor), by Piutti.

"Ingratitude"

Prelude—"Adagio" (Pathetique Sonata), Beethoven.
Offertory—"Plaint," by Hogan.
Postlude—"Postlude in A," by Calkins.

"Greed"

Prelude—"Legende," by Stoughton.
Offertory—"Melody and Intermezzo," by Parker.
Postlude—"Finale in A," by Harris.

It is possible to use much choral music in connection with such a series of services, but one anthem in each case serves the purpose just as well as more, thus saving more time for

the sermon. The following numbers are suggested:

Indecision—"Blessed Is He that Considereth," by Colborne.

Unmastered Passion—"Thy Way, Not Mine, O Lord," by Berwald (Schirmer).

Ingratitude—"Prayer" (Our Ingratitude Confessing), by Chadwick.

Greed—"Love Not the World," by Shelley (Schirmer).

CHAPTER X

STANDING ROOM ONLY FOR MISSIONARY SERMONS

CHRISTIAN missions furnish some of the most interesting material with which a preacher ever deals, yet missionary sermons are strangely unpopular. It cannot be the fault of the material, for it combines politics, courage, imagination, economics, ethics, and philosophy. The fault often lies with the presentation, which becomes formal, stagnant, and lacking in human interest.

Three fundamental convictions underlie the preparation of five missionary services about to be described. First, the average man has a real interest in people of other lands if they are properly introduced. Travel books sell widely, magazines dealing with foreign problems have a wide distribution, and travel lectures and pictures are always popular. Second, there is a widespread interest in comparative religion. Some of the best selling and most widely read books of recent years have been studies in comparative religion. Third, an

unusual approach makes an old problem interesting.

A uniform program of features was used throughout the series. A tableau appropriate to the theme was prepared for each service, the tableau being supported by appropriate instrumental music. A "spirit voice" spoke for the tableau, giving an interpretation of the message which it was intended to present. The choir was costumed in harmony with the theme of each evening. A slight fragrance of Oriental incense was always noticeable in the auditorium. If it is possible to secure natives of the countries to assist in the various services, it will add greatly to the general interest. They can be assigned tasks that do not require fluent English or special stage ability.

No mention was made of the fact that the services were missionary, but the title "Studies in Comparative Religion" was used instead because it has a wider popular appeal and does not arouse prejudice. The sermon themes announced were as follows:

"Confucianism and China."

"India and Hindooism."

"Shintoism and Japan."

"Mohammedanism and Turkey."

"Zoroastrianism and Persia."

The first service opened with a musical prelude by a xylophone soloist. The selections played were Oriental in character and the costumed choir appeared in their processional singing "O Zion, Haste, Thy Mission High Fulfilling," accompanied by the xylophone. Missionary hymns featured the song service for fifteen minutes and then a Chinese university student was introduced to read the Scripture lesson.

At the close of the Scripture reading the choir responded with the refrain,

"Publish glad tidings, tidings of peace;
Tidings of Jesus, redemption and release,"

which was opened with full voice and died away very softly as the lights in the auditorium dimmed out and the choir loft was suffused with an amber and red glow. When the singing ceased, the evening prayer began, in which an effort was made to suggest the idea of individual responsibility for carrying the Christian gospel to those who had never heard. As the prayer came to a close, the baritone soloist, accompanied by the full choir humming, sang the familiar refrain, "I Can Hear My Saviour Calling." This was followed by the refrain repeated on the organ chimes, the

choir still humming, after which the audience joined in the Lord's Prayer.

With the prayer finished the amber glow over the choir faded into blue as the organ played a weird number very softly. The darkness and the music produced an attitude of expectancy on the part of the audience. When all the lights were adjusted, the xylophone suddenly broke out into a bit of wild Chinese music and the curtains were drawn on the tableau stage, revealing the figure of an old Chinese mandarin sitting amid his books, flowers, and burning incense with head down. When the music ceased, a voice from behind the stage began reading "The Spirit of China," as follows, while the Mandarin lifted his head and looked stolidly about.

"I am the Spirit of China. I was old when the rest of the world was young.

"I had developed art, literature, and science before Abraham left Ur of the Chaldees to go in search of a home for the people who were to be called the children of Israel.

"I have built libraries, eaten food from plates, lived in well-built houses, dressed in silk; I had worn leather shoes, measured time by sundials, and studied into the mysteries of mathematics and astronomy before Athens was

a village, before Rome was built, when Britain was still outside the boundaries of the known world, and Gaul was but a wilderness roamed by savages.

"For four thousand years I have gazed reverently into the past. In the shadowy recesses of time I have seen the glory that was and worshiped it. I have known progress, being content to retrace my steps to the glory that has departed. I have lived in the past and prayed that no man might disturb me.

"But at this very hour the forces of greed, war, commerce, and religion are battering at my crumbling gates. My house is trembling. Over my head the thunders of war are rumbling.

"Out of my house have gone my young men and maidens into schools and factories that have come to me from the West and I—even I, the spirit of China—feel the fever of a great transformation racing through my blood.

"What I have been I know full well and am proud.

What I am the world knows only in part.

What I am to be only the God of the nations can tell.

I am the Spirit of China."

As the reading closed, the Mandarin dropped

his head again as if in deep meditation, the curtains closed slowly over the picture, the choir loft began to glow with a red light, and the choir to sing "Send Out Thy Light," by Gounod. At the close of the anthem a tenor from within the tableau stage, accompanied by the xylophone and unseen by the audience, began singing "Pass Me Not, O Gentle Saviour." As the last few notes trailed over into silence the lights came on slowly, the preacher went forward to the pulpit and the sermon began.

On the second night, when India was the subject, the tableau showed a high-caste Hindu standing contemptuously and disdainfully aside while cringing low-castes groveled at his feet. On the third night the figure of Japan was represented at first as sleeping, then as awakening, then as fully aroused to greet the new day, while the lights on the little tableau stage produced a sunrise effect. On the fourth night the tableau represented the interior of an old Turkish home. Four women, members of a quartet, costumed with veils and brightly colored robes, joined in singing "The Morning Light Is Breaking." The last night presented three wise men following the star. (The Magi who came to Bethlehem are said

to have been Persians who were followers of Zoroaster.) The dome of the little stage was lighted with dimly burning Christmas tree lights which gave the appearance of stars.

During each tableau or pantomime, while the spirit voice was speaking, some soft music was provided as a background. "In the Hall of the Mountain King," by Grieg, was played on the organ for China; "Le Miserere," from "Il Trovatore," was played by a violinist for India; a trumpet played bugle calls for Japan, and the organ and choir joined very delicately in "There's a Star in the Sky" for Persia, the voices humming instead of singing the words.

The organist selected appropriate music for offertories each evening, "Finlandia," by Liza Lehmann; "On the Road to Mandalay," by Kipling; "Morning," from "Peer Gynt" suite, by Grieg; "The Swan," by Saint-Saëns; and "In a Persian Garden," by Jean Sebelius, being used on the respective evenings.

A surprising amount of additional material will usually come to light. A music teacher who had a little Japanese girl as a pupil offered the child's help on Japan's night, and the little miss in her native dress made a delightful impression. Foreign students from

the university readily agreed to assist. Various novel musical organizations offered help. It was not a question of getting material, but of selecting.

The following anthems are appropriate for such a series:

China—"Send Out Thy Light," by Gounod.

India—"I Will Lift Up Mine Eyes Unto the Hills," by Harker.

Japan—"The Earth Is the Lord's," by Rogers.

Turkey—"Let All Men Praise the Lord," by Bochau.

Persia—"We Trust in One Almighty," by Gounod.

CHAPTER XI

OUT OF THEIR OWN MOUTHS

TRY to imagine what thoughts must have flashed through the mind of Pilate when his soldiers brought the news of the resurrection of Jesus. His wife's warning, the fine majesty of the Prisoner waiting for judgment, and now the report that he had been seen walking the streets of the city when he was supposed to be dead, must have given the Roman governor an uneasy session. These fancies haunted the mind of the preacher as he prepared an Easter sermon and finally took form in a service on Easter Sunday night in which he undertook to impersonate Pilate. The method of presentation was so useful that several more such services were used during succeeding weeks, all of which were extremely effective.

The opening service was conducted by an associate pastor, who, with music and features, built up a mood of solemnity and awe. In introducing the impersonation (which occupied the sermon period) he said: "You are

privileged to-night to look in upon the soul of a tormented man. Pilate has just had word that Jesus of Nazareth, whose crucifixion he ordered last Friday, has been seen alive to-day. His conscience, already made uneasy by his wife's warning, is tormenting him to madness. You will hear him as he argues with himself. I must leave, for I hear him coming, but forget not, my friends, that he whom you hear speaking is the one who condemned Jesus of Nazareth to death." With these words he retired.

While he had been speaking the house lights had gone out and the pulpit area was lighted by soft amber-red light. From a distance a violin was heard playing feelingly, "Le Miserere," from "Il Trovatore." The audience became very much subdued as the music went mournfully on. When the atmosphere was becoming a bit tense, a door at the side was suddenly thrown back and Pilate, in the brilliant robes of the Roman governor, burst into the lighted area. He seemed completely oblivious to the presence of the audience, but under a terrible emotional strain. Pacing back and forth and disinterestedly looking about at the furnishings, the lighted Roman candles and the great vase which stood upon a ped-

estal, he drew out of his robes what seemed to be an official document of some sort. Still the music went on. Pilate tried to read, but apparently could not keep his mind on the reading. Again he began pacing back and forth, seemingly in great agony of soul. At last he could no longer restrain his speech, but broke out with the words "It cannot be! It cannot be! The man was dead, the stone was great and the seal of Rome is sure." With this the music ceased and Pilate dropped uneasily into a great Roman chair. Breathing heavily, and apparently in great excitement, he again undertook to read the document. From the mumbled words the audience inferred that it was a military order of some sort.

But Pilate was too disturbed of soul to concentrate his mind upon affairs of state. Speaking at first incoherently, as if trying to defend himself against his own conscience, he gradually became calm enough to present a clear picture of the trial of Jesus as he had witnessed it. He undertook, of course, to defend himself and lay the blame upon the Jews. But it was very evident that his conscience was relentless and charged him again and again with having betrayed justice. Some of the excuses that the governor gave for his

failure sounded much like modern reasoning. Every extenuating circumstance was set up as a defense by the wretched man.

But his conscience would not down. In his soliloquy he described the whole scene—the judgment hall, the private conference, the warning of his wife, the appeal to Herod, the serene and majestic bearing of his Prisoner. Overcome with a sense of shame on account of his own weakness, he launched out into a eulogy of Jesus, closing with the words, "Behold the man."

From his speech it was plain that the centurion whom he had set to watch the cross had reported to Pilate his conclusion—"Surely this man must have been the Son of God." The circumstances of his death and the recent reports of his resurrection gave the soldier's opinion new significance. Slowly it began to dawn upon Pilate that he might perhaps have been the agent through whom God had been crucified. The very thought staggered him, and he retreated across the stage as if trying to shield himself from heavy blows. At the exit he tarried for just a moment and then, as if in despair, spoke:

"They brought him unto me, seeking vengeance. The hate of hell was in their hearts,

but he was an innocent man. By all the law and might of Rome he had the right to expect justice from me. I gave him up to be crucified. I sold my soul for peace, and now I have no peace. He stood on trial before me for one little hour. I shall stand on trial before him from this day unto all eternity. In mockery I wrote the inscription that they placed over his head, 'Jesus of Nazareth, King of the Jews,' and in the years to come my jest shall be turned into pæans of praise. He was the kindliest man who ever lived, and I have slain him. I, who had within my hands the power of life and death—I have crucified the Son of God. Who, then, shall deliver me from the bondage of this death?"

With this Pilate dragged himself dejectedly off the stage and into the dark. From the distance a violin was heard playing Massenet's "Elegy." The house lights came on slowly, the associate minister returned quietly to the pulpit, and the choir began singing very softly, "Oh, It Is Wonderful." By pronouncing the benediction immediately following the song, without a word of explanation or announcement, the audience was left in the mood produced by the remorse of Pilate.

The speech of Pilate was given extempore,

though some might prefer to write it carefully and memorize it. About twenty-five minutes was used, which was slightly less than the sermon period, but it is exceedingly difficult for a single actor to hold an audience to such a theme and under such a spell for a longer period of time. Care was exercised to make no mention of the preacher who impersonated the character of Pilate in any announcement and at no time did he appear before the audience "out of character."

So many expressions of approval were heard for this type of presentation that a series of four more impersonations was arranged. Those used were as follows, though the Scriptures abound in figures that would lend themselves readily to such characterizations:

The Rich Young Ruler at the Age of Seventy. He was pictured as a man who had lost his fortune and been driven to beg upon the streets. While thus pleading for alms he is jostled by the poor and scorned by the rich. He curses them, but remembers the time when, as a youth, he turned his back on Christ for the sake of his wealth, which is now gone, leaving him bitter in spirit.

The Prophet Amos. The herdsman of Tekoa tells a group of shepherds about his visit

to Bethel, the extravagance of the rich, the indifference of the women and priests, the sufferings of the poor, the decadence of religion, and the doom that hangs over the nation. In this case it was necessary to commit many long passages of the book of Amos, in order to give the spirit of the book.

Simon of Cyrene. The comrade of the cross has returned to his native village and there tells his fellow townsmen about his experiences at Jerusalem when he carried the cross for Jesus. It was the story of the crucifixion as told by a countryman.

The Old Innkeeper. The old man who kept the Bethlehem Inn tells the story of the events of that first Christmas eve, when the Christ-child was born in a manger. He explains how it happened that Joseph and his young wife were sent to the stable; just what the stable was; why he was unable to accommodate them in the inn, and then tries to justify his failure to show better hospitality because he did not know the significance of the coming of the Child. In a brief little soliloquy he reminds the audience of the responsibility that is laid upon those who know who Jesus is and still neglect him.

The hymns and special music can contribute

largely to the creation of an atmosphere for such services. Someone is needed who will sympathize with the service and take charge of the opening exercises and help develop the mood of the people. If the minister does not feel that he can undertake to impersonate the characters, he can assist in the preparation of the material. Indeed, he may be able to write the speech and allow someone to present it as a dramatic reading.

It is not advisable to use these services as a series, but to intersperse them with other services of radically different type, allowing several weeks to intervene between them.

The following suggestions are made for the musical program:

"Pilate"

Prelude—"Night Song," by Kramer.
Anthems—"O Sacred Head," by Adams.
"Hymn of Penitence," by Stewart.
Offertory—"Retrospection," by Hogan.
Postlude—"Short Postlude for Easter," by Hosmer.

"The Rich Young Ruler at the Age of Seventy"

Prelude—"Evening Shadows," by Weber.

Anthems—"Remember Now Thy Creator," by Adams.
"The Call to Remember," by Novello.
Offertory—"Solitude," by Ward.
Postlude—"Postlude in G," by Read.

"The Prophet Amos"

Prelude—"Cantilena Pastorale," by Dethier.
Anthems—"While Shepherds Watched Their Flocks," by Berwald.
"Darkness and Light," by Broome.
Offertory—"Shepherd's Evening Prayer," by Nevin.
Postlude—"Benediction," by Davenport.

"Simon of Cyrene"

Prelude—"Prelude in C Sharp Minor," by Vodorinski.
Anthems—"Jesus, I My Cross Have Taken," by Reusthweiler.
"In the Cross of Christ I Glory," by Dressler.
Offertory—"Air for the G String," by Bach.
Postlude—"Marche Religieuse," by Guilmant.

OUT OF THEIR OWN MOUTHS

"The Old Innkeeper"

Prelude—"Bethlehem," by Malling.

Anthems—"Let Us Now Go Even Unto Bethlehem," by Field.

"Prepare Ye the Way of the Lord," by Garrett.

Offertory—"Berceuse," by Dickinson.

Postlude—Paraphrase on a "Christmas Hymn," by Faulkes.

CHAPTER XII

ANTI-ALCOHOL SERVICES

PREVIOUS to the passage of the Eighteenth Amendment a widespread educational campaign was in progress by which the public was informed on the subject of alcohol, its harmful effects upon the human system, economic wastefulness, and the social hazards that attend its use. As soon as national prohibition laws were enacted, however, the emphasis shifted to the subject of obedience to law and we are now giving most of our attention to a defense of our prohibition legislation.

In the meantime, a generation is growing up without information concerning the disastrous effects of the use of alcohol and the intolerable conditions that existed during the old saloon days. It is unreasonable to expect a wholehearted support of prohibition if the people do not know why such prohibition became necessary. Therefore, without abating in the least the agitation in favor of obedience to law, the church may well renew her efforts to educate

the public as to the certain dangers that attend the use of alcohol as a beverage.

The four services described herewith were but a part of a larger campaign which was intended to touch every individual within the church, the church school, and the young people's societies. The crowds that attended the services week after week were an indication of the deep interest that attaches to the fundamental problem of the use of alcohol.

I. Alcohol; the Arch Criminal

The setting for this service should resemble a courtroom as nearly as possible. Following the song service, announcements, offering, and other preliminaries, during which the preacher has kept as much in the background as possible, the clerk of the court takes his seat, the judge mounts his bench, and the bailiff of the court calls for order. Thereupon the clerk of the court calls the case of John Barleycorn and the bailiff goes out to bring back a large "cut-out," six or seven feet high, representing a whisky flask. This "cut-out" is set up in the place reserved for the prisoner at the bar and the "attorney for the defense," dressed in the traditional garb of a saloon keeper, with

white apron and checked trousers, is given a seat near his client.

With this the trial begins. The judge turns to the prisoner ("cut-out") and reads the charge, in which he is accused of being the cause of crime, poverty, insanity, feeble-mindedness, economic waste, riots, disorders, disease, etc., winding up with the question, "Are you guilty or not guilty?" To this his attorney answers, "Not Guilty!" "Proceed with the evidence," orders the judge, and the trial is on.

The preacher plays the part of the prosecuting attorney and calls, as his first witness, the chief of police, who testifies as to the character of John Barleycorn as an inciter of crime and a maker of criminals. He quotes liberally from city records, showing the number of arrests for drunkenness together with the cost to the city of caring for drinkers.

The next witness is a physician, who quotes from the American Medical Association concerning alcohol as a cause of disease and its uselessness as a medicine. The president of a bank comes next with testimony concerning the savings accounts of drinkers. A scrubwoman tells the inside story of the drunkard's home. The superintendent of a hospital for

the insane and the superintendent of a home for the feeble-minded are called, and each testifies as to the number of his charges who owe their condition to alcohol. An employer testifies as to the physical fitness of the drinker in comparison with the nondrinker, giving statistics concerning accidents, sickness, loss of time, etc. An insurance man testifies as to the difference between the drinker and the nondrinker as an insurance risk. The last witness called is the director of the Associated Charities, who describes the conditions she finds which are traceable to the work of John Barleycorn.

The first witness for the defense is the county treasurer, who testifies as to the amount of money contributed to the State by the liquor business in the old days. Upon cross-examination, however, the witness admits that the amount paid in taxes is only a fraction of the cost of caring for the victims of alcohol.

The next witness is a workingman, who testifies that a very large number of men will be thrown out of employment if John Barleycorn is put out of business. But upon cross-examination he admits that the prisoner at the bar has robbed the workingman of America of

huge sums which have been squandered on drink and left him but a pitiful remnant of his wages for his family.

The next witness is a physician, who declares that beer has a certain food value, but upon cross-examination he admits that the amount of beer which must be consumed to get the food-equivalent of a loaf of bread is absurd and the cost is excessive. Thus this old-time defense is quietly laid to rest.

The last witness for the defense is a man in a dress suit, who declares that it is impossible to have a social affair without the presence of John Barleycorn; however, under cross-examination he admits that those who invite him to their social functions are soon so drugged that they cannot remember whether they had a good time or not. With this the attorney for the defense rests his case, makes a brief summary of his case and closes.

The preacher, as prosecuting attorney, follows with the strongest appeal to the audience he can possibly make. He summarizes the evidence, renews the charge against John Barleycorn, and appeals for a verdict of guilty and sentence of life imprisonment.

When both attorneys have completed their case, the judge turns to the audience and, re-

minding them of the facts brought out in the evidence, lays the responsibility upon them, as representative of the public, to take effective action. The jury, who are the audience, are then sent to their homes to weigh the evidence and bring back their verdict at the time of the next election.

This service needs no rehearsal except for the judge, the clerk, the attorneys, and the bailiff. Exact information and statistics should be put into the hands of all witnesses, however, in order that there shall be no guesswork or hesitancy. If it is possible to secure a physician, a chief of police, a superintendent of an insane hospital, etc., to assist in the service the effect is doubly impressive. If this is impossible, a letter to such officials will bring information which can be used as evidence. Great care should be used in presenting this service that it shall not become an entertainment. The subject is too grim and ghastly for humor. Moreover, the case will be much stronger if all exaggeration is eliminated. The facts are bad enough. If accurate and reliable information is presented, out of official records and by reputable people, this arraignment will produce an impression that cannot be easily dismissed.

If any difficulty is encountered in gathering the necessary facts, the National W. C. T. U., at Evanston, Illinois, the Anti-Saloon League of Westerville, Ohio, Prohibition Facts Service of Minneapolis, Minnesota, or the Board of Temperance, Prohibition and Public Morals of the Methodist Episcopal Church, at Washington, D. C., can supply last-minute information.

II. Alcohol; the Destroyer

This service was planned as a presentation of the facts concerning the chemistry of alcohol, its physiological effects on the human body, and the disastrous results that accrue from its continued use. All the material that any man could desire for such a talk can be found in a very valuable book entitled *Alcohol and the Human Race,* by Richmond Pearson Hobson (Fleming H. Revell Company, New York, $1.25).

The writer found it extremely helpful to present this material in a series of diagrams or chalk drawings. No artistic ability is required, and the material in Mr. Hobson's book is so clearly stated that any preacher can devise his own drawings. A large easel was set

up at the side of the pulpit carrying sheets of paper five feet square.

This picture preaching is one of the most effective ways of presenting truth and holding an audience. Every man will find it easy to plan his own drawings, but the following charts and sketches were used by the author.

(1) Chart showing the chemical symbols for the various alcohols, by which the relation of beverage alcohol to a large family of poisons was clearly established.

(2) Drawing showing how a healthy cell of protoplasm shrivels when it comes in contact with alcohol because of the latter's affinity for water, thus showing the effect of alcohol on the alimentary tract.

(3) Chart showing the route taken by a molecule of alcohol as it starts on its path of destruction through the human body, starting at the mouth, through the walls of the stomach into the blood, thence into the lungs, the pores of the skin or the excretory organs.

(4) Sketch showing the result of alcohol coming in contact with the white corpuscles of the blood, together with the increased danger of contracting disease as a result of the paralysis of the white corpuscles—the guardians of the health.

(5) Drawing showing the effect of alcohol's contact with nerve centers, with the resultant disorganization of reflex actions and control over muscles and nerves during drunkenness.

(6) Sketch showing the effect suffered by the embryo when a pregnant woman drinks any beverage containing alcohol.

An additional feature of the evening was provided in a little dramatic sketch which graphically set forth the facts concerning the argument that beer is a food and its use therefore is not to be prohibited. By pre-arrangement a man in the audience sent a note up to the preacher during the song service which read as follows:

"You have been preaching against alcohol, and prohibition has included beer among the intoxicating beverages, when everyone knows that beer is not intoxicating, but that it contains food and is recommended as a food by physicians. Will you please explain this inconsistency to this audience?"

When the note was received the preacher interrupted the song service by saying, "Someone in this audience has sent up a note which I think we ought to answer." Then the note was read. Turning to a young man seated near the front he said, "Will you please go out and

see if you can get a one-pound loaf of bread?" The young man arose, went out through a side door and returned in a moment with the bread, which the preacher placed upon a table near the pulpit.

"A chemical analysis of this bread," said the preacher, "shows that it contains fifty-nine and ninety-three one-hundredths per cent of good food value. By the same method of chemical analysis it is shown that a pint of beer contains five and seventy-nine one-hundredths per cent of extract of doubtful food value. In other words, the food value of a loaf of bread is ten times as much as the food value of a pint of five per cent beer." Then turning to a young man seated on the other side of the church he said, "How large a bottle of beer would we have to have in order to get as much food value as is contained in this loaf of bread?" With that the young man arose, saying, "I don't know, but I'll go and see," and disappeared through a door, reappearing in a moment with a large "cut-out" of a beer bottle just ten times as large as a one-pint bottle, which he placed upon the table beside the bread. The huge bottle and the small loaf made a very effective comparison.

"But," said the preacher, "the chemical

analysis of the beer shows that it contains four per cent of pure alcohol, which means that one must drink one eight-ounce glass (six and forty one-hundredths ounces at four per cent) or one half pint pure alcohol, in order to get the food equivalent of one loaf of bread. Will someone please get me a bottle for the alcohol?" A third young man then came forward with empty bottles sufficient to contain the amount of alcohol and these were placed alongside the loaf of bread and the big beer bottle. "This alcohol," said the preacher, "is equivalent to the amount of alcohol contained in one and one fifth pint (nearly) whisky. The cost of the loaf of bread was five cents before prohibition. The cost of enough beer to supply the same food equivalent would have been one dollar, preprohibition price. The pure alcohol which would be consumed in order to get the food value would be sufficient to kill a child if taken in one dose (seven ounces fatal dose for child—twelve to sixteen ounces for a man), according to the statement of medical authorities. That's my answer to the food argument about beer."

III. A Criminal Career

The American people have never yet suc-

ceeded in writing any law designed to control or regulate the liquor traffic which has been respected or faithfully observed by that traffic. Throughout all the long years of our warfare with alcohol the business has been a consistent criminal. The present generation needs to be reminded that it is dealing with a business that has a long and dishonorable history of lawbreaking, and that its real character has never changed.

In an effort to impress this fact upon the people, and to show that the bootlegger and the moonshiner are but modern manifestations of an ancient lawlessness, the third service was planned with a federal enforcement officer, a county attorney, and a circuit judge enlisted to assist.

The bootlegger is an outlaw who has engaged in his business with a full knowledge of the fact that he must be at war with the officers of his government every minute he stays in business. He is not to be trusted. The liquor he sells is of the most poisonous sort. In support of this statement the federal enforcement agent was introduced and exhibited samples of poison liquor which had been seized by government agents, giving the chemist's analysis of each and describing cases of

poisoning that had resulted from bootleg liquor.

The county attorney was introduced and in ten minutes told about the difficulties that were confronted in convicting illicit sellers of alcohol, dwelling especially upon the character of the criminals with whom the prosecuting officers had to deal. The circuit judge was introduced and given ten minutes in which to describe the type of individual who came before him as a liquor law violator. The testimony of these three officers of the law as to the character of the offenders with whom they had to deal was especially convincing. It was very evident that the community was at war with one of its worst elements and that officers of the law were entitled to the support of every law-abiding citizen.

The pastor closed the evening's discussion with a brief history of the warfare against liquor-selling, beginning with the story of the "Whisky Rebellion," immediately after the Revolutionary War, continuing through the story of the Woman's Crusade, the organization of the W. C. T. U., the fight for local option, the coming of State prohibition, the election of a national Congress that would enact a national law (here showing the fallacy of the

statement that the law was put over on the soldiers while they were in France), the passage of the Eighteenth Amendment and its ratification. Special emphasis was laid on the fact that national prohibition had come only after every other experiment in liquor control had failed.

IV. Shall We Surrender Prohibition?

This discussion dealt with the various substitutes that have been offered for prohibition, especially the Canadian plan, with the benefits that have accrued from prohibition during its brief trial. The manager of a hotel was called upon to testify that there was less drinking in his hotel than in the old saloon days, a Pullman conductor testified that fewer drunks were riding the Pullmans than in the old days, a grocer testified that it was easier to collect grocery bills than in the old days, etc.

As the sermon drew to a close, at a preconcerted signal, a group of girls began staging a pantomime entitled "The Old Flag Never Touched the Ground,"[1] in which the story was

[1] See *Pantomimes and Pageants for Pulpit Use*, by the author, published by The Expositor Company, Cleveland, Ohio, page 37.

told of the various foes that had confronted Old Glory through the years, none of which had ever succeeded in tearing her down. Then, as the flag is confronted by the banner of King Alcohol, the question is asked, "After all these glorious victories, shall we surrender to the black flag of liquor?" It was a dramatic and inspiring climax which fired the great audience to determined zeal in support of the "noble experiment" so splendidly begun.

The music for the entire series was patriotic. Various musical organizations were used, but the following anthems are suggested because they are within the possibilities of the average choir:

"Lest We Forget" (Recessional), by Schnecker.

"Oh, Let the Nation Be Glad," by Brewer.

"For Thee, O Dear, Dear Country," by Gaul.

"We March to Victory," by Hosmer.

Of course, the most appropriate decorations are flags and patriotic bunting, though a picture of Frances E. Willard prominently displayed would be worth much. Girls, uniformed in white, with red, white and blue sashes, would make attractive ushers.

CHAPTER XIII

UNUSED ALIBIS

PEOPLE who have succeeded gloriously in spite of great handicaps are to be found in almost every community. In an Iowa town the writer found a man without legs running a magazine stand and making a comfortable living. In Indiana he found a barber, without legs, mounted on a cleverly contrived stool, plying his trade as if he were fully equipped physically. In a Chattanooga, Tennessee, hotel a blind girl was found serving as a public stenographer.

A newspaper clipping came through the mail one day which told of a considerable number of famous folk who had made great names for themselves in spite of discouraging misfortunes, and the title, "Unused Alibis," suggested the service described herewith.

First of all, an effort was made to find all the handicapped people in the city who were capable of contributing to a religious service. The social agencies were able to help in this, especially the Minneapolis Society for the

Blind and the Minneapolis Society of Deaf Mutes. The assistance of the congregation was solicited in securing the names of handicapped folk who were adept in one way or another.

The service was advertised under the title "Unused Alibis," and all handicapped people of the city were given a special invitation from the church.

No attempt will be made to give the order of the service, for the material available in various communities will vary widely, but a listing of the features used will suggest other possibilities.

A blind baritone was found who sang with rare effectiveness Bruno Huhn's "Invictus," and "The Blind Ploughman," by Robert Coningsby Clarke. A young woman, born with only one hand, played his accompaniment, besides contributing a piano solo. A brother minister who had lost one hand when but a lad, played a trumpet solo for the offertory. A blind violinist who was really a genius, thrilled the people with his exquisite playing. A little cripple girl gave a reading and a woman in a wheel chair sang a solo in a way that deeply stirred the audience.

Perhaps the most unusual feature of the

program was furnished by the Society of Deaf Mutes. The church quartet sang "Jesus, Saviour, Pilot Me," from the choir loft, while a quartet of the deaf mutes, keeping their eyes riveted on their leader "signed out" the song with appropriate gestures. The audience heard the church quartet singing, saw the interpreter spelling out the words, and watched the Deaf Mute Quartet interpreting the song. So expressive were their symbols and gestures that the song was given an entirely new meaning and significance. Another deaf-mute "signed out" the twenty-third psalm as the preacher read it and the interpreter spelled it out.

A blind organist sat at the great instrument and played the prelude numbers and the offertory. Scores of blind folk, crippled folk, and those otherwise handicapped, were in attendance. Several great sermons had been preached before the pastor ever began his address, as, for instance, when the blind boy sang,

"It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate;
I am the captain of my soul."[1]

[1] From "Invictus," by Henley.

A special invitation to students went to several neighboring high schools and nothing more inspiring for youth could have been presented than these handicapped, but determined, people performing so creditably. Parents with small children declared that the service made an indelible impression on their little folk.

Several old gospel songs are especially appropriate for such a service, among them being, "I've Found a Friend," "Unanswered Yet," "Keep on Praying," "Jesus Is All the World to Me," "God Will Take Care of You," etc. The ingenious pastor will find many ways to use crippled people, such as reading the Scripture lesson, making brief addresses, giving readings, offering prayers, etc. Handicapped children will add unusual impressiveness to the program if they are really expert in their line.

The text chosen for the evening was "And they all with one consent began to make excuse."[2] The sermon was a plea for courage and hope with a scorn for excuses and alibis. Brief sketches of the life stories of famous figures of history constituted the greater part

[2] Luke 14. 18.

of the sermon material. For those who want to gather such material the names of the following handicapped may be of some help. Consult any standard dictionary of biography.

Blind: Homer, the poet; Prescott, the historian; George Matheson, the Scotch preacher; Fanny Crosby, the hymn-writer; Helen Keller; Timothy Dwight, the college president; Huber, the naturalist; Laura Bridgeman; John Milton, the poet.

Deaf: Bach, the composer; Thomas A. Edison; Beethoven; Sir Joshua Reynolds.

Lame: Byron, the poet, was club-footed; Epictetus was a cripple and a slave; William Ernest Henley, Josiah Wedgwood, Thaddeus Stevens, Dr. Frank W. Gunsaulus; Pope was a hunchback; Charles P. Steinmetz was likewise a hunchback.

Invalids: Francis Parkman, the historian; Alexander Stephens, Washington Roebling, Charles Darwin.

Tubercular: Robert Louis Stevenson, Elizabeth Barrett Browning, John Wesley, Andrew Jackson.

Lord Nelson and Theodore Roosevelt were children whose lives were despaired of.

Napoleon, Mohammed, Lord Byron, Julius Cæsar and Dostoievsky were all epileptics.

John Bunyan wrote *The Pilgrim's Progress* in Bedford jail; Cervantes wrote *Don Quixote* in prison; Martin Luther translated the Scriptures while hiding, and Paul wrote a large part of the New Testament while in irons.

The following music for the organ or piano is suggested:

Prelude—"Spring Song," by Hollins (blind composer).

Offertory—"The Answer," by Wolstenholme (blind composer).

Postlude—"Hallelujah Chorus" ("The Mount of Olives"), by Beethoven (deaf composer).

CHAPTER XIV

FOUR DENOMINATIONS HELPED

A SERIES of services that did much to promote the spirit of Christian unity among all denominations was announced under the title, "What We All Owe to Other Christians." Although we included only four denominations in our series, many others could be used of course.

The plan of service was the same in each case. A minister of the denomination under discussion took charge of the service exactly as if he had been in his own church. A choir from the same denomination furnished the music. The pastor of the church preached the evening sermon, being introduced by the visiting clergyman as if he were a stranger to his own congregation. The four sermons were announced as follows:

"Modern Christianity and English Protestantism."

"Congregationalism and Religious Liberty."

"What We All Owe to the Lutherans."

"John Knox and the Presbyterians."

The plan of the service was the same in each case. A minister of the denomination under discussion was secured to take charge of the service and requested to plan the evening exactly as he would if he were preaching to his own people from his own pulpit. A layman introduced him to the congregation at the opening of the service as if he were a guest preacher to supply the pulpit in the absence of the regular pastor. A choir from a representative church of the denomination furnished the music for the evening. They were introduced by the minister in charge.

The series opened with an Episcopal rector as the first "guest preacher" and the choir from Saint Mark's Protestant Episcopal Church singing. The Episcopalian service with its responses, amens, prayers, and chants in exactly the form used in their own church was carried through. At the time of the sermon the rector introduced the pastor of Simpson Church, who had been sitting in an inconspicuous place on the platform as if he had been a total stranger of whom the people had never heard. This feature of the services created no little interest and added distinct novelty.

The sermons followed one general outline:

(1) The religious crisis that gave rise to the denomination. (2) The doctrinal emphasis and contribution of the denomination. (3) Its peculiar contribution to the Christian cause through the years of its existence. (4) Its present-day missionary program and any special features of its work. (5) The local importance of the denomination, with special mention of local institutions, such as hospitals, schools, orphanages, etc.

The visiting clergymen were asked to choose hymns that were of special significance to their own people and to give a brief statement of that background. Large portraits of religious leaders and denominational founders could be displayed and would undoubtedly add much to the service. Thus Luther, Wesley, Jonathan Edwards, John Bunyan, John Knox might contribute to the services.

Because of the fact that several churches in our city hold vesper services, some choirs, unemployed for the evening, were available. In the case of the Lutherans we were unable to secure a choir and used a young men's glee club instead. In the case of the Presbyterians we traded choirs, sending our own choir to substitute for the choir that was assisting us.

Although the services were widely adver-

tised, no effort whatever was made to secure the attendance of members from the various co-operating churches. Of course considerable numbers did attend, but nothing in our plan encouraged it. The reports of praise honestly spoken for sister churches that were carried back to the other pastors more than counteracted any suspicion of the sincerity of our purpose.

Any pastor will recognize at once the educational opportunity that such a series of services offers. Indeed, it might be called a course in the history of Protestantism. We found that the spirit of good will was greatly set forward and the novelty of the idea attracted great audiences with the result that the building was never able to accommodate the crowds. Even after five years the writer hears frequent references to the services as he meets people or preachers of the other denominations.

Organ numbers for the different evenings are suggested as follows:

"Episcopalian"

Prelude—"Nocturne," by Stanley Avery.
Offertory—"Cantilena in A flat," by Lemare.
Postlude—"Postlude in F," by West.

FOUR DENOMINATIONS HELPED

"Congregational"

Prelude—"Choral Prelude on Old Hundred," by Truette.

Offertory—"Where Dusk Gathers Deep," by Stebbins.

Postlude—"Sortie," by Matthews.

"Lutheran"

Prelude—"Festival Prelude on Ein' Feste Burg," by Faulkes.

Offertory—"Album Leaf," by Grieg.

Postlude—"Fugue in E Minor," by Bach.

"Presbyterian"

Prelude—"Fantaisie on Jerusalem the Golden," by Booth.

Offertory—"Canzona," by Dickinson.

Postlude—"Evening Benediction," by Garrett.

CHAPTER XV

A NEW YEAR'S SERVICE

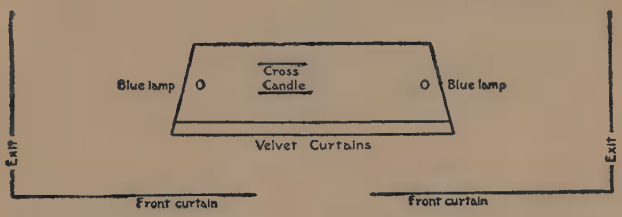
AROUND the idea of New Year's cluster the thoughts of good resolutions, new beginnings, clean slates, newly lighted lamps, the passage of time, etc. No more appropriate symbol can be found than a lighted candle, and a variety of uses can be made of this device.[1]

A very simple pageant-pantomime, requiring about fifteen minutes, was used one year with great effectiveness. It is appropriate for the occasion and yet without elaborate stage requirements. We announced it under the title of "The Convocation of the Centuries."

The central symbol in the pageant was a gilded cross about four feet high against a neutral-gray background illuminated by a tall white candle. The accompanying diagram explains the stage setting. The rich red velvet curtains which hung in front of the cross

[1] A more extended discussion of New Year's services and the use of lighted candles will be found in the author's *Capturing Crowds*, published by The Abingdon Press, New York.

parted in the middle and were operated by cords from the rear. The cross was erected upon a high pedestal, and the flame of the



candle was so high that the singers were compelled to reach up to light their candles.

The pageant was introduced by a few comments concerning the passing of the old year and the beginning of the new, meanwhile the lights were going out, leaving the auditorium in darkness. Suddenly the open space between the two front curtains was flooded with an amber light from the spotlight and the minister began speaking:

"We are on the threshold of a new year. Three hundred and sixty-five days of wonderful adventure are just ahead of us. Sorrows, rejoicings, victories, defeats, tragedies, and comedies will crowd close upon one another. The old year has been kind, but that was because we made it so. The new year will like-

wise be kind, but only because we make it so. It is with a certain regret that we see the old year pass. He has brought us many joys and some sweet

(At this point, from the right side of the stage the figure of Father Time comes into view, backing off from an unseen adversary.)

memories. Twelve short months ago he came to us like a little cherub, full of youth, action, and vitality. We rejoiced in his vigor and his enthusiasm. We made him many beautiful promises, some of which have grown old with him and are now well-nigh forgotten. But the hour has come when this good friend

(By this time Father Time has arrived in the middle of the open stage and a tiny little child, arrayed in white with bare arms and bare feet is seen to be approaching him.)

must part and we must make the acquaintance of the New Year.

(Here the choir, from behind the scenes, sings one verse of "The Morning Light Is Breaking." Father Time and the little child, wearing the numerals indicating the old and the new year, hold their poses.)

With the coming of this beautiful new year the old year must go.

(At this the little child rushes upon Father Time, striking out at him as he hastily withdraws, leaving the little one in the middle of the stage. The spotlight has meanwhile turned to a light red. The child peers about curiously.)

There is much that he could tell the youthful adventurer, but youth has never been overwilling to learn from old age, and each generation must conduct its own experiments with life and learn its own lessons, sometimes by bitter and costly experience. Each generation must bear its own

(The child peers about him again, turns and parts the curtains a bit and discovers the lighted candle and cross high above his head. Stepping back as if to get a better view, the curtains are parted by an operator in the rear, revealing the gilded cross and the whole picture illuminated by two powerful blue lamps concealed behind the velvet curtains.)

cross, establish its own faith, and find its own God.

(With this the choir at the back sings "In

the Cross of Christ I Glory." The child stands, meanwhile, with his back to the audience intently watching the flickering candle until the hymn closes. Then he takes his place at the foot of the pedestal, under the cross, facing the audience.)

This cross has been the light of all the centuries. From the first until the twentieth all the light they have had has come from that cross.

(Here the vested singers appear, one from each side, coming in pairs and taking their lights from the candle, march to their places holding aloft lighted candles. When all are in place they are seen to form a cross. The assembly has been deliberate and dignified. The minister continues speaking of the meaning of the centuries while they assemble, timing his remarks according to the number of figures used to form the cross. When all are in place and the cross is fully formed, he speaks):

The Bible story begins in a garden and ends in a city. It is the golden city of the New Jerusalem which is to be a part of the new heaven and the new earth. May God grant that this year shall see the coming of "The Holy City."

(This is the cue for the soloist to begin "The Holy City," which is sung as a solo with the choir assisting on the chorus.)

These Christian centuries, having taken their light from the eternal cross of the ages, bring the light to you. Take it from them and let this light be the symbol of the Christ who lights every man unto his way.

(At this cue the organ begins playing "O Zion, Haste," the vested singers with their lighted candles separate and go down the side aisles, singing as they go, and assemble in the rear of the auditorium, where seats have been arranged for their accommodation during the remainder of the service. If desired, they may be used to scatter the light to an audience that has been provided with small candles, in which case use such hymns as "Lead, Kindly Light," "Let the Lower Lights Be Burning." The picture of the gold cross, the blue-lighted background and the burning candle makes a beautiful background for the sermon. The colored lights behind the front curtains have been changed frequently during the assembling of the vested singers who represent the twenty centuries, thus giving a very colorful effect.)

Organ numbers for the evening are suggested as follows:

Prelude—"A Reflection," by J. Victor Bergquist.

Offertory—"Eventide," by George Fairclough.

Postlude—"Festoso," by Stanley Avery.

CHAPTER XVI

PARENTS ON TRIAL

An incident in a Minneapolis courtroom one morning suggested a service that was extremely successful, both as a crowd-getter and as a teaching opportunity. A youth had been brought before a certain judge charged with a rather serious crime. The evidence in the case seemed to indicate that the boy was a victim of parental neglect, and the judge, with fine wisdom, sent an officer after the parents. When they came into the courtroom he put them on trial for contributing to the delinquency of a minor child.

The evening service which grew out of this circumstance was announced as a trial of Mr. and Mrs. John Everyman, charged with contributing to the delinquency of a minor child. It followed, as nearly as possible, the usual court procedure. A municipal judge was secured to serve as the trial judge. A prominent attorney conducted the defense and the pastor of the church served as prosecuting attorney. Clerks, bailiffs, witnesses, etc., were recruited

from among the older people of the church. The defendants, "Mr. and Mrs. Everyman," were a well-known couple without children. Thus no odium was laid upon any child.

The pulpit-platform was arranged in the form of a courtroom with a high seat for the judge and a rail in front, a table for the attorneys, another for the clerk of the court, a chair for the witness stand, a gavel and desk for the bailiff, etc. The opening portion of the service was conducted as usual with a song service, Scripture reading, and prayer. The story of the return of Mary and Joseph from Jerusalem to Nazareth and the loss of the boy Jesus was the Scripture lesson for the evening. A child musician furnished a special musical feature, but because the "trial" consumed about an hour of time the preliminaries were considerably shortened.

While the evening collection was being taken the minister left the platform and the bailiff appeared, making any necessary adjustments of the courtroom that he found necessary. The clerk of the court came in and began busying himself with records and legal papers of various kinds. The attorneys seated themselves, the defense attorney holding a last-minute conference with his "clients." When all but

the judge were in their places the bailiff rapped loudly for order and called out in a loud voice, "Hear ye! Hear ye! Hear ye! This honorable court is about to convene. Let everyone in the courtroom stand."

With the audience standing the judge took his seat, the clerk of the court called the case of "The State of Public Welfare vs. Mr. and Mrs. John Everyman, charged with contributing to the delinquency of a minor," proceeded to administer the oath to the audience, which was to serve as the jury, and while they were still standing the judge addressed them very briefly charging them to listen carefully to the evidence and be prepared to bring in a just and righteous verdict.

Mr. and Mrs. Everyman were then summoned and the charge was read to them. In the charge it was stated that "John Everyman, Jr.," had been apprehended in a very serious crime and was awaiting sentence. They were charged with having contributed to his delinquency by failing to give him the proper moral and spiritual leadership and example. They entered a plea of "Not guilty," and the judge ordered the case to trial.

The first witness in the case was a policeman (a member of the Minneapolis police

force was secured for this part), who testified that the boy had confessed his guilt in the court and was awaiting sentence. He further testified that the boy had been involved in other minor offenses at different times and, although he was not vicious, he seemed to be lacking in moral standards and was indifferent to the rights of others. He declared that the father appeared at the jail to do something in behalf of his boy at the time of the arrest, but that he did not seem to know anything of the boy's habits, his companions, or his activities, and was astounded that he should have been taken in such a crime. He was perfectly willing to help him out of trouble but had done little to keep him from getting into trouble. On cross-examination he testified that he knew little about the home, although it had all the appearance of being a splendid one, and that the family bore an excellent reputation in the neighborhood.

The next witness was the school principal, who knew the boy in the public schools. She testified that the lad was lovable and responsive, but that he was incorrigible and seemed to lack moral standards. She declared that she had never been able to get any co-operation from the home, for the parents were seldom

to be found. She had called once but had been met at the door by the maid, who could give her little information about either the parents or the boy. She testified, further, that the parents never attended school affairs and that she had never seen them with their boy. On cross-examination she testified that the lad was always well clothed, that all orders concerning care of his teeth and eyes were carefully followed out, that he was healthy and well, and that he seemed to have all the spending money he needed.

The boy's Sunday-school teacher appeared on the witness stand next and told how he had failed to get the boy to do better work. He declared that on one occasion he had tried to persuade the little fellow to make a better showing and had been told that there was no one at home to help him and that his parents did not care whether he went to Sunday school or not. On cross-examination the teacher admitted that the boy showed no evidences of physical neglect and that he seemed to come from a good home. He also admitted that he had never talked the matter over with the parents but explained that they were never at church and he had never been able to catch them at home.

The superintendent of the Sunday school testified that he had never been able to get the parents into any adult Sunday-school class, though the men's brotherhood had made repeated overtures to the father, and the women had attempted many times to interest the mother. He declared that it was a vastly easier matter to keep boys in Sunday school if their fathers attended, and testified that in the ten years he had been at the head of the school he had discovered that all attendance and disciplinary problems were greatly simplified if the co-operation of the parents could be secured.

The Boy Scout master testified that the lad had been a member of his troop up to about a month previous to the time of his arrest, that he seemed like a lovable lad, was not a vicious boy, but that he seemed to have little help from his home. He declared that the father had never been present at any "Father's and Son's affair," and, in fact, he had never seen the father before the time of the trial. He further declared that no boy of his Scout troop had ever been involved in trouble with the courts as long as he was in the troop, and that he believed he could have saved "John Everyman, Jr.," if he could have had the co-opera-

tion of the parents in keeping him in the troop. In the cross-examination he admitted that the boy had all the necessary equipment and never seemed to be short of money, but that aside from that he found little evidence of interest on the part of the parents.

The defense then produced numerous witnesses who testified to the good character of the defendants. The church treasurer testified that they were regular contributors to the church projects and that they never allowed their account to get behind. He explained that they usually paid by check because they were seldom in the services, and that during the summer they were never seen at church. The church secretary testified that their names had been on the church rolls for years, that they had had the boy baptized, and that the pastor had called upon them occasionally, but admitted that they were very irregular in their attendance.

The maid from the home was then called to the witness stand. She declared that the home was a beautiful one, that the parents were lovely people and treated her splendidly. She told of the home life, of the boy's absences from home at night, of the parents' busy social life, of the father's preoccupation with his business.

She admitted, on cross-examination, that she had never heard a word of prayer in the home, that there was no religious literature of any kind except the Bible—which was used to keep newspaper clippings in—and that grace was not offered over the meals.

A Y. M. C. A. secretary described the zeal with which the father assisted in the financial campaigns of the Association and the time he had given to committee work, but on cross-examination admitted that the father had said so little about his own son that the secretary did not even know he had a boy.

A club woman testified to the fact that the mother was a most "lovable and estimable woman, always ready to do anything she could to help others more unfortunate than herself," that she was active in social relief, that she gave much time to charitable and social agencies and was of irreproachable character. On cross-examination she admitted, however, that the mother seldom spoke of the boy, and that she knew nothing of his habits and that she had never seen him with his mother. On the two or three occasions she had been in the home she had seen evidences of a boy about, but that the only thing she had ever heard the mother really discuss was a boarding school to

which they could send him "where he will get good moral training."

The defense then put the father on the witness stand. He told of the money he had spent on the boy's care and education. He explained that he was a busy business man and that he supported the church and the church school for the purpose of giving his boy that which he had no time to give. On cross-examination he admitted that he spent much time on the golf links but explained that he needed the recreation in order to do his work. After offering the usual excuses for not attending church he was dismissed.

An insurance agent testified that the father had amply protected his family by insuring his life pretty liberally. He also declared that he was a member of a club to which the father belonged and that among his business associates he was looked upon as a man above reproach. But he knew nothing about the boy, nor the father's relationship to the boy.

The mother was then put upon the witness stand and testified that she had undertaken to rear her child according to modern psychological methods, that she had supervised his eating but that she did not feel she had a moral right to try to influence his religious ideals.

"I want him to grow up perfectly free to believe what he pleases when he is old enough to decide those matters," she declared. Thus she admitted great concern about his physical health but no concern about his moral ideals. After explaining that she spent much time in charitable and social affairs she was excused.

When the mother left the witness stand both sides rested and the defense began his appeal to the jury. He based his plea for an acquittal on the basis of the fact that his clients were "good people," that they had provided all the necessary means for the physical growth, development, and care of the boy, that they liberally supported various agencies whose business it was to provide him with moral and religious leadership. He charged the boy's condition to the failure of the agencies rather than the failure of the parents. "In fact," said he, "these defendants have done nothing that you, the members of this jury, have not done. If they are guilty, you are guilty. To convict them is to convict yourselves."

The attorney for the prosecution then followed with an appeal to the jury, declaring that they did not attempt to prove that all the fault lay with the parents, but that they *contributed* to the boy's delinquency, and that

no amount of money paid to social agencies could compensate the community for the expense to which it had been put by a neglected boy. He showed the tragedy of the home, the failure to provide moral and religious example, and the indifference of the parents to moral welfare (though they had been careful of physical welfare) to be the causes of the boy's trouble. Then, with an appeal to the jury to "convict these defendants even if it means convicting yourselves," he closed his appeal.

Both attorneys threw themselves into the case with fine fervor, and as the prosecution closed its appeal there was a tenseness and seriousness in the audience that was very real. Then the judge rose to address the jury. He reminded them that the duty of parenthood was the most serious responsibility that ever comes to any human being; "to have within your keeping the moral and spiritual well-being of another human being is a task nothing less than divine." Telling them that "this court is to go out of existence within a few minutes, but the court of conscience is always in session," he ordered them to bring in a "sealed verdict" to that court of conscience the following Sunday morning at church-school time. It was a dramatic moment when, hav-

ing asked the audience to stand as jurymen and, with upraised hands, he put them under oath to bring in a fair and just verdict *upon themselves.* While the audience remained standing a minister came forward and pronounced the benediction.

The emotional power of this service, the deep issues with which it grappled, the dramatic preaching of witnesses and attorneys and judge, the unusualness of the presentation combined to make it an unforgettable evening. Moreover, it had rare drawing power, for the attention of the entire city was attracted. Each of the three daily papers carried stories about the trial and a crowd was attracted to the church sufficiently large to have filled two churches. More than a thousand were turned away absolutely unable to even get inside the building. Scores of requests came in that it be repeated. A little humor appeared in the trial at times, but for the most part it was conducted with deadly seriousness. Asking the audience to serve as "jury" made the lesson extremely personal, and each person felt some individual responsibility.

CHAPTER XVII

HOME MISSION NIGHTS

HOME MISSIONARY themes are among the most fascinating with which the preacher ever deals. They combine romance, adventure, statesmanship, and thrilling human experiences. There is not a State in the Union which does not provide an abundance of heroic material concerning the lives and labors of missionary preachers and pioneers who help to lay the foundations of the commonwealth. Through their sacrifices the church of to-day has been made possible. The story of to-day's debt to yesterday ought to enlist church people in the support of further missionary endeavors in behalf of to-morrow.

With this objective in mind, a series of services was planned which proved of unusual interest and drawing power. The pulpit area and choir loft were filled with small pines brought down from the north woods, so that the front of the church had the appearance of a forest. By means of a rather elaborate lighting scheme a complete sunset effect was

produced showing the sun sinking behind the pine-clad hills. The decorations alone attracted many people to the services.

The first service was entitled "Minnesota's Pioneer Homes," and opened with an organ program, the organist appearing among the pines in her white vestment under a green spotlight. As she closed her prelude the audience heard the calls of the birds in the forest, produced by a whistler concealed among the trees. Then the choir entered singing "The Morning Light Is Breaking," as a processional, the white vestments, the green trees and the sunrise colors producing a picture of exquisite beauty.

Following the congregational sing the preacher announced a pantomime as the organist began playing Indian music. Meanwhile the lights in the auditorium faded out, leaving the pulpit area shrouded in blue and green, indicative of the nighttime. From out of the darkness the preacher spoke, telling the story of the American Indian who once roamed through the forests of Minnesota. As he proceeded the audience discovered a feathered red man moving among the trees, his brilliant costume completing a vivid picture.

Suddenly a spotlight fell full upon the In-

dian, who had stopped in the center of the stage in a pose of great excitement. After a moment of tense silence a shout was heard as if coming from far away in the woods. Then came a woman's laughter, the sound of footsteps and at the edge of the picture appeared a man and his wife in woodsman's dress. The first pioneers had arrived. The Indian retreated to the edge of the forest as the white man and his wife came to the center of the stage and began chopping down the trees. As a section was cleared a log cabin stood revealed and the choir began singing "Home, Sweet Home," as the couple busied themselves with little tasks about the cabin. In the meantime the lights had changed to an evening glow, light shone through the windows of the cabin, and the Indian and the pioneers left the stage to the strains of "Love's Old Sweet Song."

With the pines, the log-cabin, and the picture of the pioneers as a background the preacher told the story of those hardy adventurers who, without thought of material gain or personal fortune, endured the dangers of a raw and virgin country for the sake of their children's opportunity. "So far as the records go," said he, "no bridge club ever met in this

little cabin. This old pioneer father never belonged to a lunch club nor played golf. But there were a family altar in that home, a family Bible, and a serene faith, and from that cabin came a generation of devoted and high-minded souls who laid the foundations of the state according to the mind of God." A better opportunity for preaching on the subject of "The Home" could hardly be devised.

The second service followed the general lines of the first, except that the pantomime presented a trapper with his gun and pelts, followed by a pioneer preacher in buckskin with snowshoes slung over his shoulder. We were fortunate in being able to secure for this part a retired minister who had given nearly fifty years to missionary work in the woods. He took fifteen minutes to clear away the trees in the center of the stage and reveal a little church in the woods, telling, meanwhile, the story of early days in Minnesota. The choir sang "The Little Brown Church" as a special number.

The third service told the story of the first schools of the State. It is interesting to discover that the first educational institution of college grade in almost every State in the Union was organized by some church or reli-

gious society. The story of the church's contribution to American education is still to be written, but in the sight of a little schoolhouse among the pines and a troop of pioneer children playing about its door the people in that service had an impressive picture.

The fourth service was organized about the development of the State's industrial life. A water-wheel and primitive mill featured the picture as a workingman's chorus furnished the music. The sermon dealt with the theme of the increase of wealth as an increase of responsibility and closed with a plea for the dedication of wealth to the service of the State.

If older people can be found who can tell authentic stories of pioneer days without wearying the audience, they could well be used. A series of awards for the most interesting relics might add interest. Public libraries can provide poems for a series of suitable readings. Musical organizations can be costumed as frontiersmen to add a bit of color to the services.

If it can be discovered that the church in which the service is being held was assisted in its beginnings by missionary funds from "back East," this fact should be used to its

fullest advantage. This will help to arouse the people to a sense of their obligation to the past with a corresponding desire to pay that debt by contributing to the needs of the present.

CHAPTER XVIII

JESUS' NEIGHBORS

KAHLIL GIBRAN, the Syrian poet, has written a most remarkable book entitled *Jesus, Son of Man,* in which he causes various characters—real and imaginary—to tell the stories of their meetings with Jesus and the impressions he produced upon them. The literary style of the author is supremely beautiful. The atmosphere of the East, the faith of a mystic, and the flavor and spirit of the New Testament are all combined in a most captivating series of testimonies.

While reading the book on a train one afternoon the author discovered a plan for a series of Sunday-evening services gradually taking form in his mind. Each chapter, because of its superb diction and poetic style, is perfectly adapted to dramatic presentation. The plan was very simple. Six chapters were chosen and assigned to six dramatic readers, who agreed to present them on six successive evenings as monologue readings.

Each preacher will probably want to choose

his own chapters, but the following were used very successfully:

"Assaph—The Orator of Tyre on the Speech of Jesus."

"Joanna—The Wife of Herod's Steward."

"Mary Magdalene—On Meeting Jesus for the First Time."

"Anna—The Mother of Mary."

"Philemon—A Greek Apothecary."

"Rachael—A Woman Disciple."

"Pilate—The Governor of Judæa."

"Joanna" and "Mary Magdalene," presented by two different readers, were combined for one evening's service, inasmuch as both deal with the same theme.

In advertising the services it was announced that Jesus' own neighbors and friends from Palestine would describe him as he appeared to them. Every effort was made to "stage" the monologue in the most effective manner possible. A small tableau stage was used and special scenery and lighting effects were provided for each reader. The musical program was planned with the utmost care, with voices and instruments used freely to produce a unified service.

Following a concert-prelude by the orchestra, the house lights were dimmed as the organ

played a hymn which had been chosen to set the key for the service. By using the chimes and focusing a spotlight on the organist this "key" hymn was made a feature each evening. When the music ceased, the spotlight faded out and the house was left in total darkness. Thereupon a voice out of the darkness began reading the Scripture story that most nearly corresponded with the monologue that was to be presented. Following the Scripture reading came the choir processional with the choir loft illuminated in colors, succeeded by the invocation, response hymn, and big congregational sing.

Psychologists tell us that "attention goes in waves." It seems advisable, therefore, to provide certain breaks in a service. Otherwise the interest of the audience lags. To meet this condition these services were arranged in three units—the musical prelude, including the congregational singing, being the first, the presentation of the monologue the second, and the sermon period the third unit. Between the prelude and the monologue the announcements for the week were made and the collection was taken between the monologue and the sermon.

The "monologue unit" of the service con-

sisted in each case of an anthem, a gospel song, the monologue with a musical background, and the evening prayer offered while the house was completely shrouded in darkness except for the illuminated cross. The musical prelude and the sermon can be planned according to local conditions, but the six "monologue units" will be described in detail.

Assaph—The Orator of Tyre

In this chapter Kahlil Gibran causes an imaginary character to describe the winsome speech of Jesus and the effect it produced upon his hearers. The reading makes a perfect background for the text, "Never man spake like this man."[1]

With only the choir loft illuminated, the choir sang, "How Lovely Are the Messengers!" by Mendelssohn, which had been introduced by a very brief comment from the minister on the power of persuasive speech. At the close of the anthem the lighting over the choir loft changed to red and a tenor soloist stepped forward and began singing, "I Can Hear My Saviour Calling," with an amber spotlight falling upon him. When the solo was finished,

[1] John 7. 46.

the choir-loft lighting changed to deep blue and a violin began playing "Adoration," by Borowski. At first the music filled the building, then it became fainter and fainter. Then a spotlight fell upon the tableau stage, the curtains parted and Assaph began speaking, the music continuing, meanwhile, very faintly. When the speaking ended, the tableau stage was closed, the spotlight went out, and the organ began playing, on the chimes, the closing refrain of "I Can Hear My Saviour Calling." As the last note of the song was reached the illuminated cross was lighted and the preacher began his prayer. At a cue, agreed upon between preacher, organist, and soloist, the prayer ended and the singers immediately began singing, very softly, the portion of the song which had been played upon the chimes. As the last quavering note died away the preacher began the Lord's Prayer, very quietly, and the audience joined him in hushed tones and with deep reverence. The house lights came on during the prayer, the collection was announced, and the sermon followed.

The scenic background provided for Assaph consisted of a temple interior with a column, a stone wall, a latticed window, and a small pedestal which served as a speaker's table.

Assaph was dressed in Oriental costume and appeared on the stage as if giving an address to a temple audience. The stage was brilliantly illuminated in white with footlights, toplights, and spotlights all concentrated upon him.

Joanna and Mary Magdalene

For the second service in the series two characters were used. The poet has taken the story of the woman taken in adultery and assigned it to an imaginary character—the wife of Herod's steward. She tells about her meeting with Jesus and describes how a new passion for purity sweeps through her as a result of the manner and words of the Master. Mary Magdalene, on the other hand, spends more of her time telling what Jesus said to her, and then describes how his own purity made her ashamed of her own evil. The two readings are extremely effective when combined with the text, "Though your sins be as scarlet, they shall be as white as snow."[1]

The anthem, "Just as I Am," by Camp, was sung from a choir loft illuminated in dark amber. The gospel hymn, "Though Your Sins Be as Scarlet," sung as a duet, was illumi-

[1] Isa. 1. 18.

nated with dark-red, and the violin music, "Sunday Morning," by Ole Bull, was played in the darkness, the player being stationed in a distant corner of the building.

The scenic background represented a garden at evening time and was illuminated with amber and red lights mixed for footlights and blue lights overhead. The women were dressed in pure white. As the stage opened they appeared seated on low stools, but as Joanna began speaking she rose to her feet, advanced to the front of the stage and a very small circle of white light from the spotlight played upon her, illuminating only her face and shoulders. This particular bit of lighting must be very well done to make it effective. Mary Magdalene followed, rising from her stool as soon as Joanna had finished speaking. She too advanced to the front of the stage, Joanna retiring to her seat meanwhile. At first Mary was under a red spotlight. Then, as the spirit of the monologue indicates a spiritual change, the spotlight changed to intense white and Mary stood out, full length, in dazzling whiteness indicative of her new purity.

Anna

The grandmother of Jesus is another imagi-

nary character, but Kahlil Gibran has pictured her in a most affectionate way. She marvels at the miracle of her daughter's Son and suffers for him in his pain. Her words make a splendid background for the text, "He is despised and rejected of men; a man of sorrows, and acquainted with grief."[1]

The anthem, "He Was Despised," by Hosmer, was sung from a choir loft illuminated with green, and the gospel song, "Oh, It Is Wonderful," from a choir loft illuminated in dark-purple (red and blue light blended). The violinist played "Berceuse," from "Jocelyn," by Godard, from her station in a distant part of the building.

The scenic background represented Anna in her own home, seated beside a low table upon which lay some garments, as if in process of being mended. The speaker never rose from her chair, but spoke as in the quietness of her own house.

Philemon

Philemon, the Greek apothecary, speaks like a man of science. He sees little use in Jesus' fine-spun idealism and regrets the fact that this man of marvelous power and per-

[1] Isa. 53. 3.

sonality should not have given himself to something practical. His speech provides a good setting for the text, "A man's life consisteth not in the abundance of the things which he possesseth,"[2] or "Seek ye first the kingdom of God, and his righteousness."[3]

The anthem, "Seek Ye the Lord," by Roberts, was sung from a choir loft illuminated with blue slightly lightened with white. The gospel song which followed, "Do You Love Me More Than These?" was sung by a soloist under a white spotlight with a purple light in the choir loft as a background. The violinist played "The Swan," by Saint-Saëns, the light in the choir remaining unchanged.

The scenic background represented Philemon in an ancient apothecary's shop with earthen water jars, a cauldron over a flame (electric fire), and a workbench. He spoke while working about his bench, as if meditating while working.

Rachael

Rachael, a woman disciple, is another imaginary character, one of the common people who heard Him gladly. From her we get an

[2] Luke 12. 15.
[3] Matt. 6. 33.

impression of the effect his words produced on common folk. The scenic background for the monologue consisted of a roadside scene, with the woman sitting beside a well, a large earthen water-jar at her feet. The lighting suggested evening time. And a small amber spotlight played upon her face and shoulders as she spoke.

"He That Heareth My Word," by Chaffin, was the anthem for the evening, sung from a choir loft illuminated in green. "He Lifted Me," sung by two male voices, was the gospel song selected, sung under a white spotlight. The violinist played "Traumerei," by Schumann.

Pilate

The character of Pilate is both pathetic and despicable. The Roman governor who was afraid of his constituency did not save himself from trouble by ignoring his own conscience. Mr. Gibran has given us a thought-provoking picture of Pilate that makes an ideal setting for the text, "What is truth?"

The stage in which Pilate appeared was the interior of Pilate's home, with the governor seated in an old Roman chair beside a table upon which were numerous papers and official

documents. The background was hung with beautiful velvet curtains and the whole was illuminated in amber—footlights, toplights, and spotlight.

The choir sang "Doth Not Wisdom Cry?" by Rogers, from a loft illuminated with red and amber. The gospel song chosen was "Almost Persuaded," and was sung by a tenor soloist under an amber spotlight. The violinist used "Meditation," from "Thais," by Massenet.

The minister who undertakes to use this series of services may desire to use other characters, and, if so, he will find a wealth of material in the book. On one occasion the writer found it very effective to use a series of four of these characters in one evening, introducing each one with an appropriate solo, thus making the entire evening a dramatic appeal.

CHAPTER XIX

A JEWISH RABBI HELPS

It seems easy for Christians to forget that their Lord was a Jew, that he was reared by a Jewish mother, trained in a Jewish school, that his speech was the common Hebrew dialect of his day, that his entire life was spent inside the little Jewish community of Palestine. It likewise seems easy to forget that our Bible is a Jewish book, that the fundamental concepts of our faith are deeply rooted in Jewish thought, that we hold the entire Jewish Old Testament in common with the Jews.

Modern Judaism has far more vitality as a religious system than most Christians realize. Some of the most advanced social prophets of our generation are Jewish rabbis and the passion of the Jews for social service is almost proverbial.

For the purpose of bringing about a better understanding between Christians and Jews a service was arranged at which Rabbi A. G. Minda, pastor of a local synagogue, was to speak. The invitation which was extended to

him resulted in a reciprocal invitation by which the minister of Simpson addressed his congregation at a regular Friday evening service in the synagogue. This exchange brought about a most cordial feeling between the two congregations and produced some excellent results in the general religious life of the city. In addition, the novelty of a Jewish rabbi speaking from the pulpit of a Methodist church was sufficiently interesting to attract a great audience, and the message he delivered was ample justification for their attendance.

The evening's service was arranged, as far as possible, to conform to the spirit of the rabbi's visit. The organist played numbers seldom heard in Christian churches—Hebrew music with the fine flavor of the Old Testament. The anthems by the choir were all chosen from Old Testament themes and a little Jewish boy who was something of a celebrity played violin solos. Only an accident prevented the Jewish quartet from the synagogue from being present and singing Hebrew music. Selections from the Psalms were used as a Scripture lesson and the audience joined in repeating the twenty-third psalm.

Rabbi Minda was announced to speak on the

theme, "Judaism's Message to this Generation." It was a forceful presentation of the gospel that is to be found in the Psalms and Prophets. It spoke eloquently of justice, love, mercy, and holiness and pleaded for an intelligent expression of these spiritual impulses in social service. At the close of his sermon Rabbi Minda offered an earnest prayer in behalf of true religion and a spirit of kindliness among all religious people. The impression upon the audience was deep indeed. Many of them could scarcely believe they had been listening to a Jewish preacher rather than a Christian minister, and when the service had closed, scores surrounded him to express their appreciation.

The following Sunday evening the pastor of the church preached on the theme, "Christianity's Message to this Generation." In his sermon he paid high tribute to the rabbi's message of the week previous, but declared that in Jesus Christ the Christians have a vitalizing force and a personal experience which gives motive and inspiration for the social service for which the rabbi pleaded. It was in no sense a controversial discourse, but an effort to build higher walls upon the foundation which the Jewish preacher had laid.

The music for the second service, chosen from the New Testament themes, was distinctly evangelistic. The organ music was sprightly and hopeful. A considerable portion of the Sermon on the Mount was used as a responsive reading and congregational hymns were chosen for the sake of the emphasis they placed on the life of Jesus or the work of the Holy Spirit.

In cities and towns where there is no resident rabbi this service will have additional drawing power because of the unusualness of such an appearance. The results to be obtained are such that it will amply justify a church in going to some expense to bring a rabbi from some nearby city. Inasmuch as their services are nearly all held on Friday and Saturday, a rabbi is usually available for Sunday.

The music suggested for the first service is as follows:

Organ Prelude—"Az Yashir" (Song of Moses), Traditional Jewish Melody.

Anthem—"God of Abraham Praise," by Shelley or Buck.

Offertory—"Eili, Eili!" Traditional.

Duet—"The Lord Is My Shepherd," by Smart.

Postlude—"Shema' Uisrael," Traditional.

The suggestions for the second service are as follows:

Organ Prelude—"Allegretto in E Flat," by Wolstenholme.

Anthem—"Cast Thy Burden on the Lord," by Ward.

Offertory—"Song in the Night," by Peele.

Solo—"Come Unto Him" (from the "Messiah"), by Handel.

Postlude—"Grand Choeur in D," by Guilmant.

If violin numbers are desired the following would serve well for the first service, "Kol Nedrei," an old Hebrew melody arranged by Max Bruch, and "The Largo," by Handel, would serve for the second service.

CHAPTER XX

COMFORTLESS MEMORIES

It is sometimes possible to arouse new interest in an old theme by introducing it in a dramatic fashion.

With the hope of starting people to thinking about the necessity of planning their lives intelligently if they are to enjoy a happy old age, a service was announced under the title of "Comfortless Memories." The entire evening's program was built around the idea of memory. The organist played a medley of old-fashioned tunes as a prelude. The audience sang only those hymns which could be sung from memory. A reader presented "Backward, Turn Backward, O Time in Your Flight," the twenty-third psalm was repeated by the audience as a Scripture lesson, and "Just a Song at Twilight" was featured as a quartet number, sung with no lights except the red from the choir loft.

When all preliminaries were finished and the time for the sermon had arrived, the minister announced a dramatic sketch entitled

"Comfortless Memories." While he spoke of the significance of old age and the blessing that a comfortable memory brings, the house lights began to go out and the stage lights to come on. The pulpit and chairs had been removed in preparation for the service and the center of the stage was occupied by two large easy chairs with a floor lamp standing between them and a screen at their back. Because of the simplicity of the stage setting it was unnecessary to draw any curtains or shift any properties. The sermon followed the dramatic sketch without interruption, thus capitalizing on the message of the sketch.

At the conclusion of his introduction the minister left the stage and two men, about thirty-five years of age, entered as if continuing a conversation that had been going on for some time.

Wayne Hiatt: Bob, I'm sorry I can't see it the way you do. Maybe I'm making a mistake, but every man has to decide this matter for himself.

Bob Tunell: Yes, Wayne, I'm sorry too. I'm sorry I have not been able to make you see it. I think you are making a mistake, but, of course, every man's life is his own business. I have only been trying to help you see that life

holds a good deal more for you than you have been getting out of it.

Wayne Hiatt: That's all right, Bob. You can't offend me. I realize that you are interested in me as an old friend, but it's just as I said a little while ago—I'm pretty busy; I have a lot of responsibilities; I'm living a decent kind of life, and I guess religion will have to wait a little while.

Bob Tunell: I'm not going to make myself a bore on the subject. And if you'll forgive me for bringing the subject up again, I'll be going now.

Wayne Hiatt: No forgiveness is necessary. I know it is because you are interested in me. I'm glad you think enough about me to mention the matter, even if I do not attach as much importance to it as you do.

Bob Tunell (Hesitating, reluctant to go, then stretching out his hand to shake, dropping his head as if depressed by his friend's refusal): Good-by.

Wayne Hiatt (Smiling good-naturedly, extending his hand and standing erect): Good-by.

Bob Tunell (Turning toward the door, walking slowly with head down, to the exit, then turning and facing Hiatt, looking into his eyes

with a wistful expression as if very reluctant to close the conversation) : Good-by, Wayne.

Wayne Hiatt (Still smiling and affable) : Good-by, Bob. (Bob exits.)

(*Hiatt* stands for a moment looking at the closed door, then turns back to the easy chairs, lights the table lamp, picks up a book that is lying in one of the chairs, paces back and forth a few times, and then takes his seat. Meanwhile the stage lights have been going out, leaving *Hiatt* under the light of his reading lamp.)

I wish Bob would leave me alone on the subject of religion. He's a good fellow, and I like him, but he takes life altogether too seriously. (Turns the pages of his book restlessly—cannot read.) Why should I, a young man, with all my life and most of my success ahead of me, bury myself and spend the rest of my days getting ready to die? I've got a lot of important things to do now. Life looks too good to me to surrender everything and think only of old age and death. I want to fill my life with some of the good things as I go along. Fun, gayety, friends, laughter, adventure—those are the things men live for.

(Continues turning the pages of his book, but

is unable to concentrate on his reading. *Bob* has evidently disturbed him.)

There's that golf tournament. If I can get three or four good afternoons of playing this week, I will be in good form. I've spent enough time out on that course the last four years, and paid enough dues into that club, to entitle me to something in the way of honors this year.

(Becomes quiet as if in a reminiscent mood.)

It was out on the course that I met Jenkins, and that led to that big deal. If I can put this one deal across, it ought to mean at least eight thousand dollars to me. I've done pretty well this year. If anybody had told me ten years ago that I would be sitting on top of the world within ten years after college, I would have thought they were kidding me. Forty thousand dollars in eight years isn't so bad. Sadie has all her clubs and everything. I've been able to be pretty generous with her.

(Shakes himself together as if determined to read, but he cannot hold himself to it. His mind wanders.)

I wish Doctor Holmes had told me what that last examination showed. He seemed so

mysterious about it. I know it isn't anything serious! It can't be! I've worked pretty hard and skated pretty close to the edge, but a fellow has to do that if he is to keep up with the game.

(Tries again to read.)

Funny I can't keep my mind on this book. It's a good one too, but I can't seem to control my nerves.

(Quiet.)

I get so drowsy.

(Quiet again.)

Been a long time since I had an evening at home. I wonder where Sadie is. We don't see much of each other. I ought to have told her I was going to be at home to-night.

(Quiet.)

Seems good to be quiet and rest, though.

(Quiet for a time, then begins muttering, half asleep.)

Bought at one hundred and six—sold at one hundred and nine. Got to see Sawyer some time to-morrow.

(Yawns.)

I guess we will have to sue those fellows. . . . Didn't think I was so tired. . . . I'll feel better to-morrow. . . . No, Bob, not now. Later, maybe.

(*Hiatt* drops off to sleep with his book open on his lap.)
(An old man with white hair, shrunken face, badly stooped and leaning heavily on a cane appears at the side. Under a green spotlight he approaches the sleeping figure and speaks in a husky voice):

The Ghost: Wayne Hiatt, I am the Old Man you are to be. I am the man you will be thirty years from now, even if Doctor Holmes pulls you through. I come to you to-night on an errand of mercy. I have come to warn you against that heartless horde of harpies you are setting on my heels. I have come to plead with you to set me free. Remember, I am the man you are to be. I can never be anything but the man you make me. Cruel specters are haunting me—the spirits of your creation. Their ceaseless cries will not let me rest. Their taunting gives me no peace. I am old, not in years, but in remorse. Your failure to make the most of life is impoverishing me. I am starving through your neglect of the good things of life. I am dogged by comfortless

memories. Some day you will be me, and you must live with these memories. I must let you see them before it is too late.

(The low sound of wailing is heard back-stage.)

Remember, Wayne Hiatt, that God has given you to-night the chance to see yourself as you will be thirty years from to-night. In the name of the man you are to be I plead with you to have mercy upon yourself.

(The aged man retreats a few steps, the sound of the wailing increases a bit, the spot-light is now focused on the entrance—this time blue—and a woman appears in a white flowing robe, carrying under her arm a Bible.)

First Spirit: You have forgotten me, Wayne Hiatt. I am the ghost of Forgotten Faith. I came to you as you knelt, a little boy, at your mother's knee.

(She approaches and stands half within the circle of light from the floor lamp and half under the spotlight, leaning slightly toward the sleeping figure.)

You were lisping out your baby prayers when first I came to you. I went with you through college. I stayed with you until you

began to succeed. I helped you through those first discouraging days. Then you were too busy for me. For years I have struggled through your conscience to remind you of my presence. But you were too busy. Then came the days of temptation. I could have saved you. But you forgot me and sold your honor. Some of the bitter remorse that came to you that day drove me from your side. When I left you, something of the love that had bound you to your wife and home departed. Your home has become a gilded mockery. You have lost your wife as you have lost me. She was not here to welcome you to-night, but God knows how many nights she has waited for you alone. You have given her money, yes, but you have not given her your best. You have started a fortune but your soul is shriveling. In your heart there is no great solace in which to take refuge when the evil days come. Yes, you are free, but you are comfortless. When you let me go, you let God go. You have grown rich, but your soul has starved. Woe unto you, Wayne Hiatt! What shall it profit a man if he gain the whole world and forgets his own soul?

(The figure retreats, walking backward slowly, as a *Second Spirit* creeps in, looks

about furtively, then spies the slumberer and steals upon him. She is dressed in scarlet, wears numerous jewels, walks sinuously, and speaks mockingly. The spotlight is amber.)

Second Spirit: Do you not remember me, O Slumberer? I am the ghost of Pleasures Past. Full many an hour we have had together and I have cost you a pretty penny. You were an ardent wooer, but I gave you laughter—hard, harsh, mirthless laughter. I know it was poor reward, but you were content to pay and no price was too high. And now I am to remain with you a comfortless memory. When sickness and death come—when friends betray and sorrows hang heavy—when the gravest of life's threats overwhelm you, I will remain but I will be a comfortless memory. You have had your desire, Wayne Hiatt. You have had pleasure. You must be content with pleasure's rewards. It was a hard bargain, but you made the terms. I took everything. I gave you loud laughter in return. Now I am a comfortless memory. And you cannot lose me.

(She turns contemptuously, jeeringly and slips away mocking. Meanwhile the *Third Spirit* appears, dressed as a little child in

white. She speaks plaintively as the white spotlight plays upon her.)

Third Spirit: I am the ghost of Opportunities Lost. I come to you as a little child. Many is the time I have come to you in this way. I held out baby arms to you from the orphanage, the children's home, the associated charities. I waited for you where the need was the greatest, but you did not come. You had no help for me, though the cost of one evening's fun would have fed me for days. You had plenty of money to spend on pleasure. At this very moment the ghosts of little children whose stomachs are empty haunt your luxurious car and your expensive pleasures. You left us waiting in our wretchedness, but now we have come to watch with you in your old age. You will find us all about you, comfortless memories—the little children who appealed to you in vain.

(As the *Third Spirit* turns sorrowfully away, a fourth figure appears—a towering *Man* in outing garments—under a red spotlight. He walks with firm tread and speaks in a deep voice.)

The Man: Wayne Hiatt, I am the Spirit of Misdirected Energy. You have spent me prod-

igally. You have sent me after power, pleasure, and prestige. Always you have sent me after small rewards. I have helped you to office, but not to service. I have helped you to power, but never to satisfaction. I have won prestige for you, but never have I brought you enduring happiness. I carried you to pleasure, but never to peace. Of all the things I brought you none now remain. I put myself at your service and you have wasted me. The years in which you have neglected life have seen these cruel harpies and accusing ghosts rise up to haunt you. I will not leave you, but I will remain—a comfortless memory.

(The *Man* hesitates a moment at the close of his speech, the spotlight turns to blue, the *Ghost* of the old man moves around in front and as he begins speaking the *Spirit of Misdirected Energy* retires.)

The Ghost: Wayne Hiatt, you have heard but four of the voices. Your soul could not stand to hear them all. Listen and you can even now hear their wailing.

(The cries of many voices are heard in the distance.)

Bob Tunell was right. You were wrong.

You have not tasted life. You have missed life. God in his great mercy has permitted you to look upon your own old age. We will go, but your conscience remains. Thank God for this one remaining friend. Heed her voice and your life may yet be redeemed.

(The old man retires. The spotlight fades out. *Hiatt* stirs uneasily in his chair. Then awakens. He looks anxiously about the stage, where the spirits were a few moments ago, looks at his watch. He seems greatly disturbed.)

Wayne Hiatt: What a ghastly dream! . . . Was it a dream? . . . I wish Sadie were here! . . .

(Rises from his seat, paces about the room a few moments.)

That old man certainly gave me a jolt!

(Stops in the middle of the stage, hands in pockets, head down, in deep thought. Suddenly he turns, goes back of the screen, there is the sound of a telephone receiver being taken down, a number is called.)

Hello, Bob. This is Hiatt. I know this is an outrageous time of night to call, but I've just had an awful jolt. I want to talk to you.

Can I come on over? . . . Thanks. I appreciate it. I believe it's important enough to justify me asking you. . . . Yes, I'll be right on over. I've got to talk this thing out with you.

(He picks up his overcoat and hat. As he stops at the door hunting for his keys he speaks bitterly.)

Comfortless memories! Yes, indeed!

(*Exit.*)

As Hiatt left the stage the house lights came on, two young men moved the pulpit into position, the preacher took his place and read the story of the rich man and Lazarus and began his sermon. Most of the preaching for the evening had been done, however.

CHAPTER XXI

THREE "MODEL" SERVICES

To my good friend Dr. William C. Sainsbury, one of the most original and resourceful preachers I have ever known, belongs the credit for an idea which developed into three highly successful services announced under the following titles:

"The Building of a Church."

"The Building of a Home."

"The Building of a City."

The pulpit area was cleared of all furniture and a small raised platform, large enough to provide space for the model, was set up where it could be easily seen by every member of the congregation. When attractively draped it provided an artistic base for the completed model. All electric wiring and connections were provided in advance and all joints in the models were provided with proper fastenings so that the service proceeded with the least possible appearance of mechanics. The size of the models will depend upon the size of the auditorium in which they are being

used, but should be large enough to be impressive. The models described here were about six feet in height. Those who are to set the models up will need considerable practice lest they distract from the message by delays and whispered consultations. This is the greatest danger in this type of service, but it can be avoided if the workers know in advance exactly what they are to do.

The first evening featured hymns dealing with the subject of the church, such as "The Church's One Foundation," "I Love Thy Kingdom, Lord," "Zion Stands With Walls Surrounded," etc. When the enthusiasm of the audience had risen to a fine pitch through the singing, a testimony service was held, during which about twenty people told what the church had meant to them through the years. At the close of an anthem the pastor offered a prayer which spoke of deep thankfulness for the church and its helpfulness, concluding with a "cue" for a tenor soloist who began singing, very softly, "I Need Thee Every Hour." At the conclusion of the song the audience joined in the Lord's Prayer, the organ playing the refrain softly meanwhile.

Taking his place well to one side of the raised platform, the preacher began speaking

of the importance of the church to the community. Then, as two "workmen" appeared beside the platform (their entrance being timed by a "cue" from the speaker), the preacher explained the difference between the church as a building and the church as an organization of "souls."

"This service," said he, "will depend upon your imagination. We will use building board and paper to construct the model of a church, but you must let these materials symbolize to you the spiritual forces that enter into the building of a congregation of souls whose dominating motive is the setting up of the kingdom of heaven among men."

From this time on each section of the model put in place was given a spiritual interpretation. The first piece was the "foundation," which consisted of a rectangular framework with heavy cardboard all about it, painted to represent the foundation of a building. "The foundation of the church," explained the preacher, "is in Christ Jesus. Though its membership is made up of imperfect men, it was set up on earth by the one perfect Man. 'For other foundation can no man lay than that is laid, which is Jesus Christ.' "

Next the walls were put in place. These

consisted of great sheets of heavy cardboard painted to represent the outside walls of the church. The windows were cut out and imitation stained-glass paper was pasted inside, giving it the proper appearance. As the walls were going up, the preacher commented on the danger of walls which "shut good people out," but also explained that there was an actual difference between those who were "in the Kingdom" and those who were without. Even Jesus said on one occasion to a certain man, "Thou art not far from the kingdom of God," intimating that the Kingdom has definite boundaries.

At this point in the service it was announced that the building committee had run out of funds and the collection would have to be taken. During the collection the workmen were putting certain buttresses in place as the preacher commented on the necessity of "support from the outside."

The roof of the little model was then put in place as the pastor spoke feelingly of the shelter that the church provides in time of sorrow, grief, and danger.

The next move was the laying of beautiful green velvet all about the church to represent the lawn. This symbolized the environment

that the church creates in a community and afforded an excellent opportunity to comment on the fact that parents would not attempt to rear children in a community where there was no church.

A sidewalk (consisting of a piece of painted building board) was laid up to the front door of the church. This was the "approach" to the church which must be made sympathetically, humbly, and with the desire for help. No church has ever been able to help any man that approaches it in the spirit of criticism and cynicism.

The last piece to be put in place was a series of front steps before the door. Each preacher can arrange this to suit himself, but we mentioned only four steps—conviction, repentance, faith, and forgiveness. When the last step was in place, the doors of the little model were swung wide open as if in welcome.

At this point the house lights began to go out, leaving the little model barely visible. "Much of the value of the church in a community depends upon the light in which you view it," said the preacher. "Some people look upon it as a defunct and decadent institution [here the blue spotlight fell on it] which is fighting for its life and is not, therefore, to be

taken seriously. Others look upon it with bitterness and hatred [here the red spotlight fell on it] because it interferes with their unholy profits. Still others look upon it with malice, envy, or jealousy [green spotlight] because it teaches a doctrine or creed they will not accept. Others believe in it and commend it, but give it no personal support either of time or money [amber spotlight]. Only those can get a true picture who view it without prejudice [white spotlight] or distrust. Let any man put the church to the test and he will find the light it has to give [here the spotlight goes out entirely]. He will find that its true light is not to be found without, but, rather, within [lights are turned on inside the little model, illuminating it beautifully as the light streams through the tiny "stained-glass windows"]." Then followed a plea for church membership as a means of spiritual development while the pulpit area back of the model was illuminated in blue by concealed lights and the spotlight shed a beautiful red glow all over the church and foreground.

It is impossible to describe the effect of the changing lights, the illumination of the model, and the impact of the service, but its popularity is attested by the fact that it was neces-

sary to repeat the service on four subsequent occasions.

The same general plan was used in "building the home." In this case, however, the laying of the foundation gave an opportunity to speak of that part of the work of a home which goes on "underground" and out of sight—sacrifices made by parents for their children, etc.

Following the foundations came the walls, by which troubles, jealousies, envies, malice, etc., were to be shut out. Inasmuch as the little cottage was to be square, it symbolized the fact that all members of the home were to play "square" with each other. Comments were made as to the relative importance of the kitchen, dining room, living room, and parlor. The spiritual significance of each furnished splendid sermon material. Two or three pieces of doll furniture went in as reminders that the home must be furnished with patience, forgiveness, kindliness, gentleness, and charity. Then came the walk which was, again, "the approach" to the home, and this provided an excellent preaching opportunity. Flowers of "kindly speech" were planted in the yard. The preacher with imagination will see more analogies in this little "home" than can possibly be developed in one evening's sermon.

In "building the city" a slight variation in the plan occurred. A rail, about four feet high, was built clear across the front of the church. Below the rail a heavy curtain, through which light would not penetrate, was stretched. This provided a space behind which the assistants could work unobserved. Two heavy wires, about three inches apart, were stretched across the front of the church, parallel to the rail and about three feet above it. The "city" was made up in nine sections, each one representing a problem of the city. These sections consisted of boxes three or four inches thick, fitted to rest upon the rail and held erect by two wires. The face of each box was painted to represent a section of the city's skyline, so that when all were in place they completely filled the front of the church and presented a complete picture. Inside the boxes were electric lights and extension cords which made quick connections easy.

The first section represented a huge apartment house which afforded opportunity to speak of the housing problem. This section was placed at the extreme right; and the next section, a factory with a high chimney, was set up at the extreme left, to represent the industrial life of the city. Next to the apart-

ment house came a school, and next to the factory an office building suggestive of the commercial life of the city. A bank, theater, department store, and library helped complete the picture with the space in the center left empty. As the minister spoke of the empty place that was still left in the city's life when all these other institutions were set up, the last section was put in place—a splendid representation of a church with a graceful spire tipped with a little white cross. The whole picture was well done and presented a beautiful panorama. When the last section was in place, the house lights began to dim out, concealed lights behind the rail produced the effect of a sunset behind the city's skyline and lights began to twinkle out of the city's windows as the workmen behind the scenes turned on various circuits. Even the cross on the spire of the church was illuminated. When the house lights were completely out, the sunset effect complete and the entire "city" illuminated, it produced one of the most beautiful pictures imaginable. It needs very little imagination to preach a sermon on such analogies as this program provided.

Music for these three services will be found in great abundance. The choice of hymns will

depend largely upon the books used by the congregation, but special numbers for the choir are suggested as follows:

"The Building of the Church"

Anthem—"Oh, How Amiable Are Thy Dwellings!" by Barnby.

Anthem—"Ye that Stand in the House of the Lord," by Spinney.

Solo—"Blessed Are They that Dwell in Thy House," by Tours.

Gospel Hymn—"Jesus With Thy Church Abide," by Woodman.

Gospel Hymn—"The Church's One Foundation," by Wesley.

"The Building of a Home"

Anthem—"The Golden Threshold," by Nevin.

Solo—"How Lovely Are Thy Dwellings!" by Liddle.

Gospel Hymn—"How Firm a Foundation," by Wade (Portuguese Hymn).

"The Building of a City"

Anthem—"Build Thee More Stately Mansions, O My Soul," by Farwell.

Anthem—"There Is a City Great and Strong," by Schnecker.

Solo—"The Holy City," by Adams.

Gospel Hymn—"City of God, How Broad and Far!" by Cohman (*Hymnal for American Youth*).

In case of the "home" service a delightful feature can be provided by having someone read Edgar Guest's "It Takes a Heap o' Livin' in a House to Make It Home," as the choir sings, very softly, "Home, Sweet Home."

CHAPTER XXII

CITY GOVERNMENT SERVICE

THE city of Minneapolis had held a municipal election in which a mayor, thirteen aldermen, and numerous other city officials had been elevated to office. Because of the issues involved in the campaign and the vital interest the churches had in the final outcome, it seemed to mean much to the cause of good government if the mayor's first public address, following his election, could be made in a church. Therefore a plan was devised for a "City Government Service."

First of all, a personal invitation was extended on behalf of the church by its official board to the mayor-elect and all members of the city council, new and old, as well as all others elected to municipal office. In order to secure the largest possible attendance of officials the church offered to provide transportation for any who might desire it. None accepted the proffered automobiles, but the suggestion was a fine expression of hospitality and indicated the high estimate placed on the

importance of the service by the church itself.

A section of seats was reserved for the guests, with the mayor occupying one of the pulpit seats. Where the pulpit platform will permit, a splendid addition to the service could be made by having the city council also seated on the platform in chairs labeled with their names and arranged according to their seats in the council chamber.

Several musical organizations can usually be found among groups of city employees, such as male choruses, quartets, bands, glee clubs, soloists, etc., but an orchestra made up of men from the fire department seemed to serve this particular occasion best. They were invited to provide a twenty-minute concert-prelude and did it in excellent fashion, to the great delight of the audience.

The special musical features of the evening included a rendering of "The Holy City," by a baritone soloist, "A Ruler Once Came Unto Jesus by Night," by a male quartet, and "The City Foursquare," by a mixed quartet. The congregation sang "O Zion, Haste," "America the Beautiful," "The Battle Hymn of the Republic," etc., and the choir offered "O Zion, City of our God," by Stewart.

It would add a bit of color to this service if

members of the city police force or fire department, wearing their uniforms, could be secured to act as ushers and collectors for the evening.

The newly elected mayor was introduced and delivered an address on "What the City Government Has a Right to Expect from the Churches." In this address he spoke of the moral responsibility of a city's chief executive and placed himself on record in very plain terms concerning local problems. The pastor of the church followed with an address on "What the Churches Have a Right to Expect from the City Government," in which he spoke very plainly about the expectations of Christian people of the city concerning the enforcement of law, the licensing of institutions of doubtful social value, and the management of the city in the interests of working people as well as the moneyed folk. With the chief of police, chief of the fire department, city attorney, aldermen, head of the license bureau, and various other officials out in front it was an opportunity that comes to a preacher only once in years.

At the close of the pastor's address the roll of the new city council was called and as each man stood in answer to his name he was intro-

duced to the audience. The people were, of course, greatly interested in seeing the new faces among the group of aldermen as well as greeting those who were holding their office from an earlier election. When all were standing the preacher gave the aldermen a pledge of co-operation in the name of the congregation, to which the people attested by standing vote. At the close of the service a short reception could be held for the official guests, with light refreshments served, at which time individuals of the congregation could be given the opportunity of meeting the officials.

The election gave great publicity to the service, and the crowd was a large one, but the lasting benefits of the service came to light throughout the years that followed as the pastor was called in consultation on civic matters and as individual officials became personally interested in the church and its services. Not the least of the values accruing from the service was the public commitment of the mayor concerning moral problems in the city, to which the newspapers gave much attention.

CHAPTER XXIII

PUBLIC SERVANTS NIGHTS

For many years "Billy Sunday" has made effective use of group loyalties in attracting crowds to his evangelistic meetings. By reserving sections of seats for crowds coming from certain factories, professions, industries, etc., and then recognizing them in some special way during the service he has appealed to their pride of profession, for the fraternity of labor is a strong bond. Many men will go to church with their crowd who would not consider going alone or on their own initiative. Numerous experiments with the idea have demonstrated that the plan will work as well for an ordinary church service as for a special evangelistic campaign.

Proceeding on this principle a series of services was arranged and announced as "Public Servants Nights." One evening was assigned to each of six groups—the city police, the fire department, the public-school teachers, the telephone operators, nurses in hospitals and on private duty, and street-car motormen and

conductors. Because local conditions vary so widely there would be little value in a detailed description of each service, but a few outstanding features will be outlined and suggestions made for completing each service as conditions will permit.

The first step was to secure the co-operation of the various groups. In the case of the firemen and policemen a call was made on their chiefs. The plan was fully explained and their co-operation secured, which included the appointment of a committee within the department for boosting attendance. The co-operation from the chiefs likewise guaranteed the appearance of departmental musical organizations. A somewhat similar plan was used in the case of public-school teachers except that in this instance a printed invitation was sent to each teacher in addition to the invitation sent out by the superintendent of schools. To secure the co-operation of the street-car employees it was necessary to attend one of the meetings of the organization, extend a formal invitation, secure a vote of acceptance and then have a committee appointed to organize the men for attendance. In securing the attendance of the nurses it was necessary to interview the superinten-

dents of the various hospitals and managers of nurses' directories. Because of the hours of service when nurses were on duty it was necessary to send busses to the hospitals to enable these young women to get to the church in time for the services.

Six general items were included in each evening's program: (1) an appropriate sermon theme, (2) the appearance of some musical organization from the guest-group, (3) some spokesman of the group addressed the audience on behalf of the visitors, (4) the group was asked to stand and was welcomed by someone speaking in behalf of the church, (5) representatives of the group were asked to serve as collectors for the evening, and (6) some special feature appropriate to the evening was presented.

Every pastor must choose his own sermon themes and material, but the sermon subjects used in this series may prove suggestive. On police night the subject was, "The Man Who Arrested Jesus," and the arrest in the garden furnished the text; on firemen's night the theme was "While the City Sleeps," and Ezekiel's parable of the watchman was chosen as the Scripture lesson; on public-school night "Jesus, the Master Teacher," was the theme;

on nurses' night "The Healing Touch" was chosen; "Busy Lines" was the subject the night the telephone operators were present, this being a sermon on the danger of being too preoccupied to hear God; "Move Forward, Please," was chosen for the street-car service.

Various groups have various musical organizations. The firemen, policemen, and street-car men brought their bands. The telephone employees produced an orchestra. The school-teachers brought a high-school glee club. A ladies' quartet was found among the nurses, besides some vocal and instrumental soloists. In another service at another time the milk-drivers of the city produced a male chorus of forty voices that was almost a sensation for its musical ability. Exceptional soloists—vocal and instrumental—were found in almost all of these groups.

While it is well to have the official heads of these organizations speak on behalf of the visitors, it is often wise to have them select some ordinary man of the ranks to represent them. One of the most effective speeches ever made from our pulpit was made by a mechanic from one of the railroad shops. Such a speaker makes the men feel that they are actually a part of the service.

Serving as collectors for the services the visitors were asked to wear their professional uniforms if they had such. The sight of twelve policemen in uniform taking the collection was a novelty and provided occasion for a bit of humor and a bit of philosophy about the comparative costs of Sunday schools and policemen. Firemen and street-car conductors also wore their uniforms, but the nurses in their white uniforms made one of the most beautiful and impressive appearances as they stood with bowed heads at the altar while the blessing was asked upon the giving of the congregation. Another advantage of asking the visitors to provide the collectors is the fact that it seems to soften the fact that the guests are asked to contribute to the church.

It is in the special features of the evening that extraordinary interest can be aroused. When the nurses attended, we presented a tableau of "The best dressed woman in the city," in which a Red Cross nurse was portrayed holding a little child in her arms. On "telephone night" an instrument was placed upon the pulpit and a long-distance conversation held with a famous churchman fifteen hundred miles away. On "police night" a tableau was shown in which an officer was pictured as

holding up the traffic while little children hurried across the street. On "firemen's night" a crew of men demonstrated the use of the pulmotor in saving lives. On the school-teachers' night a tableau was presented showing two children at school desks, busy at work while the organ played "School Days." For the street-car men a unique feature was provided in an outsider who appeared dressed in a conductor's uniform and, speaking in a broad Scandinavian dialect, gave a humorous talk on "Safety First" as applied to street-car transportation.

A special section of seats was reserved at each service for the visitors, who had been furnished in advance with badges to be worn by which the ushers could identify them, when they appeared at the doors of the church. In every case men were urged to bring their wives, and wives to bring their husbands, thus making it a family night. At some time during the evening the visitors were asked to stand as a group that the rest of the audience might know them and extend the welcome of applause.

This series of services was exceptionally well attended and many contacts were made with families as well as individuals which

later developed into church memberships. The crowds that attended more than filled the building and little or no advertising was done outside of the guest-groups.

CHAPTER XXIV

ELECTION SERVICE

We have talked much about making the world safe for democracy, but it is just as important that democracy be made safe for world-mastery. The best guarantee of democracy is a conscientious citizenry, in the creation of which the church has a responsibility which cannot be delegated to any other institution.

The Sunday night before an election provides an exceptional opportunity for the discussion of personal responsibilities in political affairs from a Christian viewpoint. The preacher need not take sides in a political controversy, but he can plead for political action in harmony with good morals, high ideals, and Christian convictions.

For many years past the writer has planned such a service in anticipation of all national and municipal elections. The interest that centers about an election is usually sufficient to make a great crowd almost a certainty. The preaching opportunity is unique. Various

devices have been used at different times, and the appeal differs somewhat at different elections, but the following description of a particular service may be suggestive.

Several weeks in advance of the service a letter was addressed to each Presidential and Vice-Presidential candidate stating the purpose of the service to be held and inviting them to send a telegram to the preacher which should be their message to the people on that occasion. In every case it has been stated that the telegram should be sent collect, but during twenty years' use of the plan every telegram has been paid for by the sender, and the messages which have been received from candidates during those twenty years comprise one of the choicest collections of souvenirs the writer possesses.

These telegrams make the very best possible newspaper publicity and are eagerly sought by reporters. In State and municipal elections the same idea works very well with letters from candidates for governor, senator, and mayor.

Flag decorations add considerably to the spirit of the occasion, and in some cases posters bearing the pictures of candidates have been used. In such cases, however, care must

be used not to give one candidate a favored position. In the service to be described an additional feature was provided in the form of an election booth which had been borrowed from the city officials and set up on the platform in such a way that a person could enter it in full view of the audience and leave, unobserved, through the rear of the booth. The impression is better if the audience sees the electors enter the booth but does not see them come out.

Special song sheets were printed carrying patriotic numbers. A song leader who was immensely popular in the city was secured to lead the singing during the "big sing." The use of this outsider was featured in all the advertising and added considerable interest.

The service opened with an organ prelude of patriotic airs, followed by a choir processional using the "Battle Hymn of the Republic." A male quartet in khaki sang "Land o' Mine," and a young woman robed as Columbia, singing under a white spotlight with the house in darkness, offered a patriotic solo. The telegrams from candidates were read and the congregation was asked to stand and give the salute to the flag, which was followed by the singing of "America."

Following the announcements and collection the minister began to preach. With the sermon developed to a certain point, he turned and began addressing the election booth, commenting on the fact that great and fateful issues were to be decided within its narrow walls on election day. While he spoke the spotlight fell full upon the booth and the house lights dimmed a little, causing it to stand out conspicuously. At a certain "cue" from the minister a dignified couple seated near the front of the church arose from their seats and started toward the pulpit platform, the husband courteously escorting his wife by the arm. As they came to the edge of the pulpit platform the minister met them and, handing them sample ballots such as would be used on election day, spoke most earnestly of their responsibility as they entered the election booth to cast their ballot. This simple little action proved most impressive. When they finally entered the booth the lights throughout the house began to grow dimmer and dimmer until they faded out completely, leaving the booth the only object visible in the room.

The preacher was now speaking out of the darkness, preaching on the significance of

every man's right to enter that booth with "no one there but God and a lead pencil" to express his convictions concerning who should sit in authority over him. As the sermon drew to a close after about three or four minutes of darkness the organ (at a prearranged signal) began playing very softly the strains of "America." At the same moment the electrician by means of a silk thread drew a large silk flag from its place of concealment behind a pillar until it hung suspended on a fine wire high above the booth. An electric fan placed below the flag sent a current of air across it causing it to wave beautifully.

When the electrician had the flag in place a signal was given to the orchestra, which suddenly broke out in the strains of "The Star-Spangled Banner," with full organ accompaniment, another spotlight fell full upon the waving flag and the audience stood as one person. The effect was electric.

A more perfect and fitting climax for the sermon could hardly be imagined, and the quiet and restrained benediction produced the reverential mood which was needed. By adapting the lighting suggestions to local equipment this service can be duplicated in almost any church.

CHAPTER XXV

OLD-FASHIONED RELIGION

SOMETHING in the expression "old-fashioned religion" gives it great authority with many people. The average city congregation includes a large number of folk who have come to the city from the country and look back upon their childhood's experiences with a certain wistfulness and appreciation that is really beautiful. Many of the members of city churches were converted in revival meetings held in country schoolhouses or rural churches and, to them, there is something sacred about anything that calls them back to "the good old days."

Moreover, with the theological controversy which is agitating the Protestant Church, there has developed a suspicion of that pulpit which does not employ the time-honored terminology. Many people think the vitality has disappeared from modern preaching just because the language is different. It is easy to believe that a method is sacred even when the

spirit which made it effective may have departed.

With these two thoughts in mind, and because of the unusual opportunity for combining striking features with powerful spiritual appeals, we arranged a series of services which were advertised under the title, "Old-Fashioned Religion." A study of the general plan revealed a great many details which could be made to contribute to the general theme and heighten its popular appeal. Although each service followed its own course and all variety possible was introduced, nevertheless a marked similarity ran through the entire series. The crowds, the tangible results (conversions, decision, renewals of vows, etc.), and the preaching opportunity convinced us that all the effort and time had been well invested, although much work was involved.

First of all, to make the services as realistic as possible, it was announced that the church would be lighted entirely by candles, about four hundred large white candles being used throughout the building. These were mounted on specially built holders made out of boards three inches wide and twenty-four inches long in which holes had been bored. Each holder carried five candles. The holders were fas-

tened to pillars, wainscoting, rails, etc., so that the entire auditorium was illuminated, but care was used to make sure that none were placed so that they would interfere with a clear view of the platform.

The electric lights were never used during the entire series of services, except on the outside of the building over the entrances. As the people entered the halls they were greeted by the sight of burning candles and thus an atmosphere for the services was created at the outset. It would be difficult to imagine a more beautiful sight than the great auditorium lighted by the hundreds of burning candles. The soft lights, the unusual appearance, and the attitude of the ushers had the effect of settling a hush upon the audience that was perfectly adapted to the purpose of a religious service.

A second feature was the costuming of the choir and ushers in the garments of a hundred years ago. If costumes are hard to secure, the outfitting of ushers can be omitted. But inasmuch as the ushers are seen before the entrance of the choir the interest is greatly stimulated by the costumes.

A third feature which added greatly was the use of an ancient musical instrument. We

were able to secure an old-fashioned melodeon. But a very old piano, reed organ, or other similar instrument will do as well. The use of the old instrument was featured heavily in the advertising, and something of its age and history was given to the audience as part of the first evening's program.

Special instrumental features for such services must be arranged with more than ordinary care if they are not to do violence to the historical accuracy of the program. Many of the older people will remember the storm of protest that followed the first use of the violin in religious services. Therefore, on the evening that we used "the ungodly fiddle" the minister preluded the number with a brief story of how the violin had won its triumph. The 'cello, more popular a century ago than the violin, was featured another evening. The flute, a very ancient instrument, was used on two occasions.

The sermon subjects were chosen because of their popularity with preachers of a generation ago, but the material of the discourses was distinctly modern. All the songs, anthems, special musical numbers, etc., were chosen to accord with the special theme of each evening, the following subjects being

used in the order named: *"Sin," "Repentance," "Faith," "Conversion," "Salvation."*

In order to conform to the general scheme of the services the preacher dressed in a Prince Albert coat, etc.

Song books were not used at any time during the services, the song leader "lining the hymns" as in olden times and the audience singing from memory. After the first evening it was discovered that the people were thoroughly enjoying the singing that did not require books. In advertising this feature of the service "songs that your mother sang" were announced.

The anthems were all standard compositions, sung by the choir in costume and accompanied by the pipe organ and melodeon. Choral numbers without accompaniment would be very appropriate. In addition to the chorus anthems we used old gospel songs sung by a quartet and accompanied only by the melodeon. On one or two occasions solos were added to the musical programs.

The following description of one service will indicate the general arrangement of the programs for the entire series, and at the close of the chapter a selection of musical numbers will be listed.

The audience began assembling nearly an hour before the service opened, remaining in the candle-lit auditorium in a hushed mood of expectancy. The pulpit and choir loft were unlighted. At the moment when the organist usually began her prelude two men appeared in colonial costumes, bearing lighted candles, and proceeded to the pulpit platform. There they lighted the candles on the melodeon and stood aside, quietly, during the musical prelude. When the time for the entrance of the choir arrived, they went again to the platform and this time lighted the candles which were to serve the minister. Burning candles were used to light the other candles so that it would not be necessary to strike matches in the presence of the audience.

When the organist struck up the processional the choir appeared, each member carrying a candle. A more beautiful picture could hardly be imagined than the fifty singers, the fifty candles, the varicolored colonial costumes, white wigs, etc., all blended into one colorful whole. At the close of the processional the minister, accompanied by a song leader, appeared in the pulpit and offered the invocation, which was followed by congregational singing for about fifteen minutes.

A series of candles inside the altar rail, screened from the view of the audience, provided illumination for the pulpit area, and in this lighted section the quartet appeared to sing the old gospel songs. They sang from great books made up to represent the old-fashioned, wide-paged volumes of years ago, each singer carrying a book.

The evening prayer followed, closing with the Lord's prayer without musical responses. The reading of the Scripture was featured by the use of an old family Bible on one evening, the preacher's old Sunday-school Testament on another evening, his mother's Bible on another evening, etc. The history of these old books was told, of course, for this feature was capable of adding greatly to the general interest.

The anthem followed the collection, an instrumental number having been used as the offertory. Then, after another song from the congregation the preacher began his sermon. Each evening the service was closed with a personal appeal for decisions. It may have been the semidarkness which provided a measure of privacy, it may have been the sentimental associations and memories, or it may have been revived consciences, but the num-

ber of those who made some sort of personal decision was considerably larger than usual, and the interest continued at high tide throughout the entire series. With the altar services closed, the pastor pronounced the benediction and the choir followed with a verse of "God Be With You Till We Meet Again."

When the service closed, the organist took up the postlude on the big organ, for in the confusion of the departure more volume was needed than the smaller instrument could provide, and the confusion obscured the fact that we had departed a bit from the general character of the evening.

For the convenience of preachers who may want to use this series of services some musical suggestions are being offered. The anthems are chosen because they were all written prior to 1875. The gospel hymns are also old. No attempt has been made in the case of the latter to name the books in which they can be found, for most of them can be found in several collections.

"Sin"

Organ Prelude—"Meditation," by Klein.
Postlude—"Postlude," by Faulkes.

Anthem—"All We Like Sheep Have Gone Astray," by Handel.

Gospel Hymn—"Though Your Sins Be as Scarlet," by Doane (Male Quartet).

Gospel Solo—"The Mistakes of My Life Have Been Many," by Robert Lowry.

"Repentance"

Organ Prelude—"Agnus Dei," by Bizet.

Postlude—"Risoluto," by Parker.

Anthem—"Repentance," by Gounod.

Gospel Hymn—"The Sinner and the Song," Thompson (Quartet and Chorus).

Gospel Solos—"The Penitent," by Van de Water.

"Conscience, Record, God," by Ogden.

"Faith"

Organ Prelude—"Adoration," from Gaul's "Holy City."

Postlude—"Pæan," by Matthews.

Anthem—"The Lord Is My Shepherd," by Mendelssohn.

Gospel Hymn—"Master, the Tempest Is Raging," or "Faith Is the Victory."

Solos—"A Song of Faith," by Galbraith.
"Trust in the Lord," by Handel.
"Trust Ye in the Lord," by Scott.

"Conversion"

Organ Prelude—"Prayer," by Boellmann.

Postlude—"Postlude," by Fletcher.

Anthem—"Blessed Is He Who Cometh," by Gounod.

Gospel Hymn—"A Ruler Once Came Unto Jesus by Night" (Male Quartet).

Gospel Solos—"I Walk With the King," by Ackley.
"Let Him Have His Way With Thee," by Nusbaum.
"A Clean Heart," by Byache.

"Salvation"

Organ Prelude—"Exaltation," by Foerster.

Postlude—"Des Gestias," by Frysinger.

Anthem—"I Have Longed for Thy Salvation," by Rossini.

Gospel Hymn—"Seek Ye the Lord," by Roberts.

Solos—"Saved, Saved, Saved," by Scholfield.

"Saved by Grace," Stebbins (Duet and Chorus).

"I Know," or "You Ask Me How I Gave My Heart to Christ," by Gabriel.

CHAPTER XXVI

BIBLE NIGHT

THE open Bible will always be the glory of the Protestant pulpit.

In spite of tabloid newspapers, popular magazines, best sellers, and comic supplements, the Bible commands a greater loyalty in the lives of great masses of the people than most ministers realize. Gideon Bibles in hotel rooms, Bible classes in boys' and girls' camps, well-thumbed Bibles on library tables, and the amazing sales of well-written books about the Bible all attest the wide use that is made of the Scriptures in the everyday life of the people.

The service described in this chapter was planned for the purpose of increasing the interest of the people in the Bible itself. It combines a variety of appeals—curiosity, family pride, love of mother, competition, and sentiment. The splendid response, both in numbers attending and in numbers participating in the service, proved that we had touched upon a fundamental interest of the people.

At the Scottish Rite Cathedral in Minneapolis there is to be found a very valuable collection of old Bibles. Among them is one of the historic "chained Bibles" used in England several centuries ago, chained to the pulpit to prevent theft and a too general use on the part of the congregation. About forty other Bibles of historic interest were included in the collection, which was loaned to us for the evening, the custodian accompanying them to insure safe handling. The "chained Bible" was used as the pulpit Bible for the evening and the others were on display on great tables at each side of the pulpit, where they could be inspected later.

The sermon subject announced for the evening was "The Book of Life." For two weeks previous to the service the announcements were made, together with the offering of a series of awards. Books were given away as prizes for the following:

To the person bringing the largest Bible.

To the person bringing the smallest Bible.

To the one bringing the Bible showing the most use.

To anyone bringing the oldest Bible.

To anyone bringing the Bible with the most historic interest.

To the person bringing the Bible with the most interesting story.

To every person bringing his mother's Bible.

At the opening of the service, following the organ prelude, the lights in the auditorium grew very dim and the spotlight was thrown on the entire pulpit area, gradually narrowing down until it was focused on the big Bible on the pulpit. Then from the darkness a voice was heard to speak, saying:

"Thy word is a lamp unto my feet, and a light unto my path."

"Lo, I am with you alway, even unto the end of the world."

"Thy word have I hid in mine heart."

"Speak, Lord; for thy servant heareth."

At the close of the "call to worship," the organ began playing, "Guide me, O Thou Great Jehovah," and the choir filed into the choir loft under a pale blue light, while the minister took his place in the pulpit, outside of the spotlighted area. As the singing closed, the invocation was offered, followed by a verse of "Holy Spirit, Faithful Guide," sung as a response hymn. The lights throughout the auditorium came on as the hymn came to a close and the song service began.

At the close of the first anthem, which followed a brief song service, a committee from the audience was chosen to act as judges in awarding the prizes. An effort was made to secure one total stranger, one occasional attendant, and one long-time member of the church to serve on this committee. This had the effect of making the strangers feel as if they were actually a part of the service.

Those who had Bibles which they thought might be eligible for the various contests were asked to rise and state their own case. As the different people rose in all sections of the house and told the stories of their Bibles a most distinct "family feeling" was created throughout the audience. It was impossible for anyone to feel like a stranger in such a service. Indeed, that service belonged to the people. They were making it.

Some extremely interesting stories were brought out. One man displayed a French Bible three hundred and fifty-seven years old that had been in his family for more than two hundred and fifty years. A girl of sixteen exhibited a Bible that had been carried by men folk of her family through the Boer war, the Spanish-American War and the World War. Another told the story of an old Swed-

ish Bible that had been in one family for almost three hundred years.

Those who had Bibles that showed signs of great use came forward with their books and allowed the committee to judge. This was followed by a testimony service as to what these people had gained from their reading of the Bible. When time for the sermon arrived a great deal of preaching had already been done.

More than three hundred Bibles were brought to that service, besides the collection furnished us for display by the Scottish Rite Cathedral. Several hundred people crowded around the pulpit for a closer look at these treasures at the close of the service, while the custodian explained them.

If desired, local merchants can be solicited for prizes for such a service. Mission boards usually have handsomely printed brochures, dealing with some missionary subject, which can be distributed to those who bring their mothers' Bibles. Because it is impossible to secure a "chained Bible" except in very rare instances, it is possible to affix a chain to the regular pulpit Bible to illustrate to the people what the chained Bible was in early England.

This service can be used in any community,

and the interest that will be developed and the number of interesting Bibles that will be brought to light will be good compensation for the time and effort invested. The general atmosphere of such a service is ideal for preaching upon the practical value of the Scripture for daily reading, and its influence on life and conduct.

The following anthems have been suggested as quite appropriate and adaptable to almost any body of singers:

"Anthems"

"Just As I Am," by Mascagni-Dressler.

"Grander Than Ocean's Story," by Costa.

"Sanctus" (Holy, Holy, Holy), by Gounod.

"My Trust Is in Thy Word," by Alfred Wooler.

If it is preferred, selections may be made from the following gospel hymns:

"My Mother's Bible," a duet by H. Russell-G. P. Morriss.

"Blessed Is He That Readeth and They That Hear," Colburn (Male Quartet).

"Tell Me the Old, Old Story," special arrangement by E. O. Excell.

"Soft Floating on the Evening Air," by Root (Antiphonal, Quartet and Chorus).

"The Wonderful Country," by Gabriel.

"Break Thou the Bread of Life," by Sherwin-Lathbury.

The following organ numbers are suggested:

Prelude—"Vesper Hymn," by Ashmall.

Postlude—"Epilogue," by Diggle.

CHAPTER XXVII

FOUR GREAT BOOKS

SOMEONE has declared that every great movement in history had its origin in some great book. Rousseau's *Social Contract* was the seedbed of the French Revolution. Karl Marx's *Das Kapital* is the Bible of Socialism the world over. Harriet Beecher Stowe's *Uncle Tom's Cabin* was a powerful factor in the Civil War and the emancipation of the American Negro.

Christianity has supplied the world with many books, some of which have had world-wide significance and influenced the shaping of civilization besides determining the destinies of nations. Such works as Augustine's *City of God* and Calvin's *Institutes* have made and unmade kingdoms and altered the course of empires. The series of services which had to do with "Four Great Books" undertook to emphasize the spiritual and historical importance of

Bunyan's *Pilgrim's Progress,*
Milton's *Paradise Lost,*

The Hymnal,
The Holy Bible.

A carpenter was employed to make up a model of a huge "book," six and a half feet high and proportionately wide and thick. By painting one cover to represent the Bible and the other to represent the *Hymnal* and placing the book in such a position that the audience was able to see only one cover, the same model was made to serve two evenings. Then, by painting two additional covers of muslin (one representing *The Pilgrim's Progress* and the other *Paradise Lost*), which were stretched over the "lids" of the book, the other evenings were provided for. The "lids" of the book were hinged in such a way that it could be opened, and shelves were placed inside upon which various articles were kept in readiness for two of the services.

The "book" was set up on a low platform, some twelve or fifteen inches high and given a background of color which was illuminated by concealed lights. On the other side of the pulpit was the tableau stage and between the "book" and the stage was the pulpit.

"The Pilgrim's Progress." For the first service the organist played a series of Russian numbers, concluding with "The Volga Boat-

man," a Russian folk song. The plaintive strains of Russian music are peculiarly characteristic of an evening that is devoted to the story of a book that was born in prison. Yet, when the real message of *The Pilgrim's Progress* is discovered, it is one of triumph. Therefore, as the organ prelude came to an end with the house dimly lighted, a spotlight fell upon a singer high up in the choir loft who began singing, "Open the Gates of the Temple," by Knapp. As the song came to a glorious triumph the house lights came on, the choir entered to the exuberant strains of "O Zion, Haste, Thy Mission High Fulfilling."

Following the invocation and the "response hymn" the congregation sang such hymns as "I Know that My Redeemer Lives," "Hail, Thou Once Despised Jesus," "Crown Him with Many Crowns," etc. As the lights began to grow dim a spotlight of red fell upon the book, illuminating the name *"The Pilgrim's Progress."* All the time a violin played very softly "Le Miserere," from "Il Trovatore." At a given point in the story the curtains were drawn on the tableau stage and "John Bunyan" himself was revealed crouching in prison and painfully writing by the dim light of a candle. Thus on one side of the picture the

people saw the prisoner at his work and on the other side appeared the picture of the monumental book to which his genius had given birth; and the music, suggestive of prison bars, provided the background.

Prayer followed the tableau and the prayer hymn, "Fill Me Now," was sung by a contralto with organ and violin accompaniment, under the light of the electric cross. The evening offering was then taken with the spotlight remaining on the book throughout the entire time.

The sermon which followed told the story of the brave fight which had been made by nonconformists in England in behalf of freedom of worship, traced something of the influence of "Bishop" Bunyan's book, and closed with a plea for a personal experience of religion such as came to Bunyan. At the beginning of the sermon the spotlight had been turned off, but as the preacher neared the close of his discourse the spotlight was again thrown upon the book (this time a white light), the house lights dimmed out, and a quartet from the choir sang quietly and reverently "Faith of Our Fathers." The appeal for personal decisions completed the service and the audience left the building with the auditorium

only half illuminated and the white spotlight setting the book out in bold relief.

"Paradise Lost." The service opened with a series of organ numbers, of which "The Largo," by Handel, was last. This stately number expresses the mood of *Paradise Lost* perfectly. At the close of the prelude the spotlight (green) fell upon a soloist high up in the choir loft, who began singing "The Prodigal Son," by Sullivan. The choir then entered to a very slow processional, "Alas! and Did My Saviour Bleed?" as the choir loft was suffused in red. The "response hymn" following the invocation was "Just As I Am."

The song service kept the theme of man's sinfulness constantly in mind and the anthem, "I Lay My Sins on Jesus," by Cornell, was sung in a dark auditorium under the illuminated cross with the choir loft suffused in green.

With the green spotlight on the book, the electric cross dark, and the house in darkness, the preacher began telling the story of Milton's authorship of *Paradise Lost.* Presently the violin was heard playing Massenet's "Elegy," and the tableau stage was opened, showing the blind poet dictating his great epic to his daughters. "O Love That

Wilt Not Let Me Go," that marvelous hymn by the blind Matheson, was introduced as the prayer hymn; the electric cross was illuminated, the people were led into prayer and after the Lord's Prayer the evening's offering was taken and the sermon began.

The book was illuminated by means of lights concealed behind the altar rail, and a series of switches within easy reach of the preacher made it possible for him to alter the colors as he pleased to illustrate the various moods in which the book was received—red, green, amber, white. At the close of the sermon, which had dwelt upon the influence of the book on Christian thinking, all lights were turned out, the house was considerably darkened and the white spotlight was thrown upon the book. At this juncture the quartet began singing "Saviour, More Than Life to Me," which was followed by the appeal for decisions, and the people went out with the picture of the book as the last memory of the evening.

"The Hymnal." Christianity is a singing religion and the Christian hymnal is a unique book. In it will be found the finest descriptions of spiritual experiences that can be found anywhere in existence outside the Scrip-

tures. Yet, as a book of devotions it has been too largely neglected. This service did not attempt to trace a history of the hymnal, but to exhume some of its treasures and point the way by which it might be read and studied for spiritual growth.

The organ prelude consisted of a series of old hymn tunes played with variations. Then, when the house was in darkness and the choir loft was in blue, an amber spotlight fell upon the soloist, who sang "Teach Me, O Lord," by Hamblen. "Oh for a Heart to Praise My God" was the processional hymn. The invocation consisted of two verses of a prayer hymn followed by "Come, Thou Fount of Every Blessing," sung as a "response hymn."

The congregational singing consisted of "memory hymns"—those old hymns which could be sung without referring to the hymn books, and to make sure that no books were used the house lights were dimmed out more than one half and the people sang in semi-darkness. The anthem by the choir consisted of a medley of old hymns entitled "Medley of Gospel Hymns," arranged by Seredy.

With the white spotlight on the hymnal the preacher spoke of its universal character, mentioning the fact that men of all faiths had

made their contribution. As the curtains of the tableau stage were drawn the audience looked upon a likeness of "St. Cecelia," the famous art masterpiece, but the player came to life and played her instrument and sang, "Oh for a Thousand Tongues to Sing." During the prayer that followed the choir sang, very faintly, the hymn of the tableau.

The sermon varied somewhat from previous sermons. Instead of dealing with the *Hymnal* from a historical standpoint, an effort was made to point out its devotional and inspirational usefulness. Opening the great book a little, he drew from out of its interior a beautiful red rose, typical of strength. Then came a white lily, suggestive of purity of heart. Hope, patience, confidence, penitence, etc., each typified by some flower, were found to reside within the *"Hymnal,"* and when the sermon was complete, a beautiful vase was filled with the flowers which had been taken from the *"Hymnal."* The closing service was similar to those preceding, with the quartet singing "Fight the Good Fight."

"The Holy Bible." The organ prelude closed with "Tu Es Petra" ("Thou Art the Rock"), by Mulet, suggestive of strength and permanence. The response hymn was "Holy Spirit,

Faithful Guide," and because the hymns that pay tribute to the Bible are rather scarce we used those which had to do with the work of the Holy Spirit. The anthem which the choir offered was entitled "The Voice in the Wilderness," by Scott.

The "Bible" was illuminated in blue which changed to red, then to amber and finally came into white. Meanwhile the preacher spoke of the persistence with which the book holds sway over the minds of the people, the violin playing "Rock of Ages," with variations, as a background. The tableau represented an old grandmother sitting by her fireside with her great Bible open on her lap—it had been her help and strength through all the years.

In beginning his sermon the preacher mentioned a chance conversation he had overheard in which a youth had said: "I never read the Bible. There is nothing in it anyhow but myths and fables." Turning to the great book, he opened one cover a little way and began taking out various objects. A doll's bed, done up in white, was representative of all the hospital beds in Christendom, for hospitals are institutions peculiar to Christian countries. A microscope came next, representative of the scientific spirit which is another Christian

product. Then came a toy engine, representative of Christian industry; a small printing press, representative of Christian literature that had had its inspiration in the Bible, and a considerable number of other illustrative objects. In each case the origin of these fruits and benefits was traced back to the Bible. Finally, out of the "Bible" came a ballot box as the preacher said, "No nation and no people can ever be enslaved who keep before them the open Bible." No more impressive service was held in the entire series than this one which graphically portrayed the world's debt to the Bible.

In the closing service the quartet sang "Come, Holy Spirit, Heavenly Dove," while the house lights grew dimmer, and the white spotlight covered the Bible. Then, as the electric cross was lighted, the benediction was pronounced, the choir sang softly, "God Be With You Till We Meet Again," and the service closed in a rare hush and reverent quiet.

CHAPTER XXVIII

"STOP AND GO"

THE city of Minneapolis seemed to be in the midst of an epidemic of accidents and the judge of our municipal traffic court was resorting to unusual means to call the attention of the public to some comparatively simple rules of safety which, if observed, would mean a considerable saving of human life and suffering. It was, therefore, an easy matter to secure his co-operation in the presentation of a safety-service, which was announced under the title of "Stop and Go."

A local manufacturer of traffic semaphores generously loaned two automatic signals which he set up in the pulpit area, connected with the electric current. These stood, one at each end of the platform, flashing their alternate "Stop and Go" signs throughout the service, lending a bit of color to the evening and serving as convenient illustrations at various points in the sermon.

Traffic officers stood at all entrances to the

church, "directing the traffic," and assisting the ushers in seating the great crowd. A high seat for the judge had been set up just behind the choir rail with his clerk of court immediately in front. Before this bar the bailiff, a uniformed officer from the traffic squad, brought the "offenders."

The song service included such old hymns as "Yield Not to Temptation," "Guide Me, O Thou Great Jehovah," "All the Way My Saviour Leads Me," "Where He Leads Me I Will Follow," and "The Way of the Cross Leads Home." A male quartet sang "Let the Lower Lights be Burning," a mixed quartet sang an arrangement of "Lead, Kindly Light," and the choir furnished "Hark, Hark, My Soul," by Shelley, as an anthem.

At a given point in the service the house lights were all turned out, leaving no other lights in the auditorium except the flashing semaphores. Under cover of the darkness the judge and clerk of the court took their places while the minister, speaking out of the darkness, explained the purpose of the service. He reminded the people that the most apparent objective was, of course, the saving of human life, but he also assured them that it was important to live a life worth saving. As he fin-

ished speaking the lights came on, the judge was on his bench and his clerk was preparing to call the "docket."

The first "offender" was a man prominent in the congregation. As the clerk called out his name in a loud voice he arose from his seat and started toward the front of the church. The uniformed policeman met him at the end of the aisle and led him before the judge. There he was "charged" with having violated an ordinance by parking his car in front of a theater. As he pleaded guilty the judge explained to him the hazard of such an action. "If, for any reason, a panic should seize the audience in the theater," explained the judge, "your car parked in front of the place might result in a jam that would mean the loss of a life." With a warning he was dismissed, but the lesson was not lost.

The next "offender" was charged with having driven his car through a crowd that was endeavoring to get on a street car. As he entered a plea of "not guilty," offering the usual excuses, the judge was provided with a splendid opportunity for instructing the man (and through him instructing the audience) in the dangers of such driving and the proper procedure in passing street cars. This man

was "fined" one dollar and ordered to put it in the evening's collection.

Thus, in order, no less than eight "offenders" were called, each one being charged with some one of the most common violations. In each case the judge explained the hazard and the reason for the ordinance. A little comedy was introduced by means of his "fines," but the service never lost its deep note of seriousness.

The "court" lasted about twenty minutes, after which the collection was taken. To carry out the analogy of the court the ushers wore police uniforms and the audience was invited to contribute their "fines" for the purpose of making the community a safer one in which to rear boys and girls.

The sermon which followed was entitled "Stop and Go." It dealt with the problem of "speed" in modern life and the necessity of "brake-power to match our horse-power." Life has moments when we must be prepared to go forward, but it also has moments which make it necessary to be able to stop, and stop quickly, if we are to avoid tragic accidents that will wreck all of life. Religion was recommended as a force that enables us to govern our lives and the spiritual leadership

of Jesus was urged with all earnestness. The service closed with an appeal for personal decisions while the semaphores went on flashing their warnings, "STOP" and "GO."

CHAPTER XXIX

UNDER COVER OF DARKNESS

SUCH a service as the one described in this chapter can be used only occasionally. It is so spectacular, makes such a strong appeal to the emotions, departs so widely from the usual, and is so dramatic in character that its use is limited. But at least one such program can be used during a winter with very excellent results.

The advertising announced that "the entire service will be conducted in an auditorium absolutely dark." While this statement was not strictly true, all lights used were so carefully concealed that the audience scarcely knew they were burning.

The congregation assembled in an auditorium dimly lighted. A few minutes after the service began the late comers had arrived and found their seats and the last house light was turned out. The organist was so protected by screens that the tiny light she used was not visible to the audience. The choir master signaled to his singers by tapping on his music

rack. All musical numbers had been perfectly memorized and rehearsed in the darkness. Nothing was left to chance. Any fumbling or uncertainty would have been absolutely fatal to the mood of the evening.

The choir loft was illuminated in a deep blue as the organist began her organ prelude. This light enabled the choir to enter with their processional and find their places without confusion. The ushers were equipped with flashlights for emergency use and the preacher had an extension cord with a switch and blue light for signaling to the choir master and organist.

The invocation followed the processional with the congregational "big sing" coming next on the program. All hymns were sung from memory, and the ability of the big congregation to sing hymn after hymn without books was an amazing revelation of the way the songs of the church have taken root in the lives of the people.

The special musical numbers of the evening featured the idea of darkness. "The Blind Plowman," by Clarke, sung by a tenor and introduced by a word from the preacher, was an ideal number for such an evening. "Invictus," by Brun Huhn, made an especially effec-

tive solo, sung by a baritone, because of the opening lines:

> "Out of the night that covers me,
> Black as the pit from pole to pole."

One of the most gripping numbers of the evening was a violin solo played by a blind violinist. In introducing the player the preacher reminded the audience that he always played in the dark. The unlighted auditorium helped that great congregation to sense something of the spirit of the night in which the youthful player lived constantly.

The choir had two very effective numbers prepared. The first was a dramatic presentation of "Watchman, Tell Us of the Night," in which two voices—a tenor and a baritone—sang antiphonally, with the choir humming the accompaniment very softly without the organ. The hymn is a dialogue between the "Traveler" and the "Watchman," each one having the alternate two lines. The "Traveler" appeared in the choir loft, dressed in the flowing cloak and broad-brimmed hat of colonial days, and carrying an old lantern of that period. The "Watchman" was stationed in a distant corner of the gallery, as if far up on "yon mountain's height."

The second choir number was "Hark, Hark, My Soul," by Shelley, which makes frequent reference to "the pilgrims of the night." During the singing of this anthem a section of the pulpit area and choir loft was illuminated in blue in such a way that a procession of "pilgrims" stood out against the light in silhouette. These pilgrims represented the people of all lands coming and going, all carrying heavy loads. Great boxes and bundles seemed to be piled upon the backs of some, while huge loads were carried on the heads of others, with native hats from foreign lands appearing in the line of marching pilgrims from time to time. Thus the song was a moving picture of the scripture, "Come unto me, all ye that labor and are heavy laden, and I will give you rest."

The sermon dealt with the thought that each man, in the darkness, comes face to face with his own soul—that the voice of conscience speaks out of the night when all other voices are silent. Never was a preacher in a better position to speak to a congregation with the "thus-saith-the-Lord" note in his words. Reminding them of the vows they had given to God in the night of their troubles, urging them to come to agreement with the still small voice that "speaks in the darkness and silences

of the night," and assuring them that only God was a witness of their thoughts that night, the evangelistic message was pressed home with tender insistence.

As the sermon came to a close the pulpit area was suffused with a soft amber light. Thus the penitent from the audience could approach the pulpit with the assurance that he was not being watched by the other people in the congregation. At the same time the illuminated pulpit area provided enough light to enable him to move freely up and down the aisle. A lighted electric cross would serve excellently in this situation.

A preacher who is reasonably sensitive to the mood of a service will be able to develop some very tense and searching moments with this program. Of course, the sermon must be made appealing and not threatening. Every member of the congregation is thinking. Only one gate to his mind is open—the ear-gate. There is nothing to distract his attention and the preacher is the only one speaking. What an opportunity! By a tender and sympathetic appeal, with more or less emotional emphasis, one can be sure that the people will be deeply impressed.

CHAPTER XXX

THREE ONE-ACT PLAYS

Occasionally a playlet or pageant can be found which carries a strong religious message, and such a one can be used as an introduction for the sermon. The theme of the play forms the background for the sermon, and the music of the evening, chosen to emphasize the theme, gives the service a spirit of unity. Such plays, however, must be regarded as mere vehicles for the presentation of the message and not as dramatic productions. It has been the custom of Simpson players to have no names of participants announced, and a season of prayer is always held with the players before any public appearance.

The services described in this chapter made use of three one-act plays each of which required about twenty minutes for presentation. Although we used them as a series, the services would serve equally well as individual programs and are, therefore, described in some detail in order that the exact plan may be apparent.

THREE ONE-ACT PLAYS

I. "Dust of the Road," by Kenneth Goodman

This play tells the story of Peter Steele and his wife, Prudence, to whom a dying friend had intrusted a considerable sum of money to be turned over to his son. Their greed was tempting the couple to divert the funds to their own use, which would have been easy to do, for none knew of the trust save an old uncle who could easily be silenced. One stormy Christmas Eve a tramp appears at the door, forces his way in, and compels the couple to face the issue. The impertinent stranger proves to be the spirit of Judas Iscariot—"Dust of the Road," as he calls himself—and through him Peter Steele and his wife are aroused to a fulfillment of their pledge. It is a strong story of conscience and grips an audience in a marked way. Four characters are needed—three men and a woman.

The stage setting is very simple and provides a satisfactory background for the preacher after the play has been enacted. Thus the sermon can begin immediately without any readjustment of scenery. The small number of actors makes it possible to stage it in a very small space.

The service opened with a stormy number on the organ as a prelude, followed by "Come, Ye Sinners, Poor and Needy," played on the organ chimes. The "Call to Worship" mentioned those who were struggling with conscience, as did also the prayers of the evening. The hymns were chosen for their emphasis on the work of the Holy Spirit in convicting men of sin. A soloist, with the choir humming an accompaniment, sang, "There's a Stranger at the Door," while a stereopticon slide of Holman Hunt's "Light of the World" was thrown on the screen. The choir sang "Owe No Man Anything Save Love," by McCollin, as an anthem. The collection was taken just after the presentation of the play, thus giving the audience a few minutes in which to think about its message. The sermon followed with an appeal for men and women to allow the "still small voice" to govern their decisions and conduct in life.

Because of the length of time required for the presentation of the play fewer congregational hymns were used than usual, and in order to make the spirit of unity more apparent in the service each number was introduced by a sentence of explanation by the preacher. Care was exercisd throughout the evening to

avoid anything that savored of humor, for the message of "Dust of the Road" is a very serious one. When the invitation was extended to the audience to make personal decisions, the people were reminded of the secret vows they had made—holy promises and covenants they had never kept. The decisions that were publicly made that night constituted ample evidence of the effectiveness of the play as a means of reaching the heart.

II. "THE LORD'S PRAYER," by François Coppée

This moving little play is the story of the French Revolution, in which a woman has seen her brother—a most generous and kind-hearted priest—shot down in cold blood before her eyes. She finds it impossible to pray, "Forgive us our debts as we forgive our debtors," and turns bitterly on God, reproaching him for allowing her brother's death. She is unexpectedly called upon to shelter a hunted soldier and discovers him to be one of the band that was responsible for her brother's death. Out of the conflict of emotions she learns to pray the prayer of forgiveness and the spiritual victory of the distressed woman constitutes the great message of the play. A total of six actors is required—three men and

three women. This play is to be found in a volume entitled *The Lord's Prayer,* by François Coppée.[1]

The service opened with a mournful number played on the organ, followed by "My Jesus, I Love Thee," played on the chimes. The "Call to Worship" exhorted all who carried bitterness in their hearts to enter into this service with humility and penitence. The prayers were as tender and as winsome as they could be made, emphasizing the fact of stubborn-heartedness and confessing bitterness of spirit. As Hofmann's "Christ in the Garden" was thrown upon the screen a soloist from the choir sang "Must Jesus Bear the Cross Alone?" with no other accompaniment except the voices of the chorus humming their parts. The anthem used was "Lord's Prayer," by Gaul.

The sermon, based on the text, "Forgive us our debts, as we forgive our debtors," was a plea for the spirit of forgiveness as an anti-

[1] *The Lord's Prayer,* by François Coppée. Published by Houghton Mifflin Co. Among other suitable plays are *Nason the Blind Disciple, Our Father, The Ring of Rama Krishniah,* or any one of the plays found in the collection *Friends of Jesus, Four Peace Plays, Seven Dramatic Services of Worship.* These may be ordered from The Abingdon Press, New York.

dote for bitterness, hatred, animosities, and all the evil brood that follows in their train. As the preacher neared the close of his sermon the choir took up the song, "Oh, It Is Wonderful," at an agreed-upon cue and by emphasizing the word "wonderful" made it a most effective finale.

III. "Why the Chimes Rang," by Elizabeth McFadden

This playlet is rather more pretentious than the other two, requiring at least thirty minutes of time. Therefore the amount of music used in the preliminaries must be reduced to a minimum. The cast consists of five men, one woman, a crowd, and chorus. Probably the costuming of this number will be the biggest problem, for no small part of its effectiveness depends upon a brilliant assembly of colors.

The story of *Why the Chimes Rang* is a more or less familiar one. There was a legend that the chimes in a certain great cathedral would ring when the most splendid offering was brought to the Christ-child. Among those who brought their gifts were many of the rich and powerful, including the king, but it was the gift of a little child that caused the chimes to ring.

The message of the play makes a very compelling appeal for simple kindliness and doing the duty that lies nearest to us. There is a strong element of pathos in the play, and the audience will be deeply moved. For this reason the preacher will find his people very responsive when he begins to preach to them. An appropriate text might be "Inasmuch."

The organ played a medley of Christmas carols as a prelude, closing with "Silent Night, Holy Night," played on the chimes. The "Call to Worship" stressed the idea of kindliness as an expression of our worship, and the soloist sang "Where Cross the Crowded Ways of Life," as a special number, with the choir humming the accompaniment. "The Great Awakening," by Kramer, will serve excellently as an anthem. "Was That Somebody You?" sung while Hofmann's "Christ and the Rich Young Ruler" appeared on the screen, made a perfect combination for the evening.

CHAPTER XXXI

SKELETON SUGGESTIONS

In this chapter a considerable number of services will be described in skeleton only. Some suggestions will be made as to special features which might contribute to popular interest, but no effort will be made to describe a service complete in every detail. Many devices mentioned in earlier chapters can be utilized to produce effective and beautiful services.

Five Nature Services

The lure of the out of doors is always very strong during the spring season, and an effective counter-attraction was once found in a series of nature services, each evening being announced under a one-word title as follows: "Trees," "Mountains," "Rivers," "Fields," "Lakes."

Appropriate music was selected for each evening: "Trees," poem by Joyce Kilmer, being sung on the first evening; "O Galilee, Blue Galilee," being used for "lakes," etc. The aid

of a greenhouse was secured in filling the pulpit area with ferns and palms, making the church look almost like a section of the tropics. Stereopticon slides can be found in abundance, and a set of fifteen or more slides appropriate to each theme can be used very effectively. The preacher might dress in light apparel, and young women in summer costumes serve as ushers and take the collections.

Four Automobile Services

Dr. Lucius H. Bugbee, while pastor of the great Hennepin Avenue Church, in Minneapolis, used a series of automobile sermons one spring, and even in a rather conservative church found them very effective. While his program was adapted to a dignified congregation, the idea will prove effective anywhere. Without reference to the subjects Doctor Bugbee used so successfully, the following titles are offered as possibilities:

"Four Wheel Brakes."[1] A sermon on self-control which emphasizes the fact that with every increase of horse-power there must be a corresponding increase in brake-power.

[1] "Four Wheel Brakes," by Roy L. Smith, Fleming H. Revell Company, New York, publishers.

"Driving Without Lights." A sermon which urges men to drive by other men's lights (experience, judgment, advice) if they have no lights of their own.

"Keep to the Right." The rules of the road are for the protection of all travelers just as the rules of the world are for the benefit of all men. The right side of the highway is always the safest even though we have "rights" to drive on the other side.

"Dirt in the Gas Line," a sermon on the importance of trifles, and a plea for a clean conscience.

As special features one could offer a series of awards to (1) the person bringing the largest number of people to the service in one car, (2) the family that drove the greatest distance to be present, (3) the young couple that came in the oldest car, etc. A Ford agent once offered the writer a clever little accessory to be given to every Ford owner who might be present in the service on a particular evening.

Automobile headlights and accessories could be effectively used as decorations. The advertising could make liberal use of automobile terminology, ushers could wear linen dusters, etc. This idea is especially adapted to a series of outdoor services.

Four Football Nights

In a small country town the writer used a series of football sermons during the fall which aroused great interest among the local high-school students. The four subjects announced were:

"The Kick-off"—the importance of beginnings.

"The Two-yard Line"—the importance of holding true in crises.

"Dirty Players"—No man can sin unto himself.

"Team Work"—No man can succeed by himself.

Four high-school musical organizations were used, one each evening. The first night was Senior night, the next was Junior night, the following was Sophomore night, and the last was Freshman night. Ushers and collectors were chosen from the membership of the various classes. Souvenirs were presented to all high-school students in attendance. Brief addresses of five or ten minutes were given on successive nights by a doctor, an editor, a lawyer, and a merchant on the subject of life and clean sports. College pennants were used liberally in decorations.

Four Modern Poets

Very few people are uninterested in poetry. The prophetic poet is able to reach the hearts of folks when a labored argument leaves them unmoved. By using the writings of four living poets this group of services emphasizes the fact that we have prophets living among us to-day. The four writers chosen for this particular series were:

"Edwin Markham—Dean of American Singers."

"Edgar A. Guest—The Poet of the People."

"Thomas Curtis Clark—The Business Man in Poetry."

"Vachel Lindsay—The Prophet of Social Justice."

Select some dramatic reader to present one typical poem from the writings of each author. Secure from him the permission to reprint some poem as a special souvenir. Doctor Markham once wrote one of his poems in his own handwriting, and allowed the author of this volume to have an engraving made from it. Such a souvenir would be of lasting interest and value. Because of the time involved in such a task an offer of payment should be made to the poet if such a request is made. In

many cases it is possible to secure from writers of the character mentioned a personal letter which can be read to the congregation on the evening of the service.

Six Evenings With Old Hymns

The old familiar hymns are deeply ingrained in the lives and memories of the people. They can sing them without books or music. Let any crowd of people get to singing together and sooner or later they begin some of the old hymns of the church. Why not take advantage of this widespread familiarity and affection? Six old hymns were made the bases of services one winter with splendid effect: "Rock of Ages"; "Lead, Kindly Light"; "Jesus, Lover of My Soul"; "Jesus, Saviour, Pilot Me"; "Abide With Me"; "My Faith Looks Up to Thee."

Each hymn was sung as a special solo or anthem according to some modern arrangement, in addition to being sung by the congregation in its most familiar form. Tableaux were arranged depicting the central theme. Special stories and anecdotes relating to the hymns were related, together with something of the story of the hymn's composition. A quartet in old-time costumes could be asked

to sing the hymns. Sets of stereopticon slides can be secured for illustrating the songs. Old-time instruments could be used very effectively in such services and ancient violins and aged musicians would be of great interest to the public.

Silent Service

A most unusual Sunday-evening service was conducted in First Methodist Church, Bremerton, Washington, a few years ago, in which not one word was uttered. The audience were shown to their seats by the ushers and handed a printed program for the evening. From that time on the audience followed the program without announcement. Instead of singing the hymns the people read the lines as different instruments played each verse. Thus, a violin would play the first verse, the organ the second, a flute the third, a 'cello the fourth. Instead of the pastoral prayer the people bowed their heads and read, carefully, a prayer printed on the program. At the time of the Scripture lesson all music ceased and the people read the Scripture that was printed on their programs. Instead of the sermon the pastor threw a series of pictures upon the screen depicting the life of Christ, culminat-

ing in the crucifixion, which was followed by the organ playing, "Alas! and Did My Saviour Bleed?" The pastor, the Rev. A. G. Bennett, declared that the people were as deeply moved by this "silent service" as by any evening of worship they ever had together.

Recruiting for the Ministry

The official board of Simpson Church voted licenses one fall for four young men to serve as local preachers. The fact of four young men volunteering for the ministry from one church in one fall seemed to present a unique opportunity for recruiting other Christian workers. Consequently, a special service of recognition was arranged for the evening.

Photographs of all young people who had gone from the church into religious work were secured and enlargements made therefrom of a uniform size. At a given point in the service a young man came forward to the altar of the church, carrying the picture of the first recruit for the ministry that the church had ever produced. Something of his life and work was related and the picture was hung on the wall at the side of the pulpit. A young woman then came forward with the picture of the second recruit, telling his story. Thus

in order, the pictures of all ministers, missionaries, "Y" workers, directors of religious education, etc., who had gone out from the church were put in place. Then one of the older men of the church came forward, escorting one of the recent recruits, and carrying his picture. This layman told the story of the youth, of his schooling and of his plans for his ministry and then presented him to the pastor. The lad stood before the altar while his picture was being put upon the wall beside his predecessors. Thus each of the four was presented to the preacher and the audience.

Following the presentation the audience was asked to stand as the young men answered certain questions put to them by the member of the board delegated to administer their vows. When their answers had all been heard, they were asked to kneel and the prayer of dedication was offered. Following this the audience was seated, the young men were invited into the pulpit with the pastor, and there they told the congregation of their experience in being "called" to the ministry.

A special appeal had been made to the young people to be present in the service and they were there in great numbers. The impression made upon them by the sight of four

splendid young men, all leaders in the younger set, dedicating themselves for life to the cause of the church can hardly be overestimated. The decisions of others, recorded later, could be directly traced to the influence of this public service.

Four Evenings With Great Hymn Writers

The life stories of some of those who have given us the great hymns of the church are among our most precious Christian testimonies. An effective evening which combined both music and preaching was arranged about the lives of several such. The music and sermon for the evening were based on the writings of one author and an effort was made to trace his spiritual development through his hymns. Solos, quartets, choruses, and congregational numbers were all employed. In some cases it was necessary to mimeograph the words of more unfamiliar hymns and poems. If possible to secure stereopticon slides for at least one hymn, it will add greatly to the variety and interest of the evening. A tableau which presents the theme of some hymn would likewise make a considerable contribution. A dramatic reader could interpret two or three hymns, for separating the words from the

music sometimes reveals to an audience the worth of ideas which have been covered up with singing. Such writers as Charles Wesley, Isaac Watts, George Matheson, Fanny Crosby, John Newman, Martin Luther, and Ira D. Sankey would provide a wealth of material for such a series.

Four Forbidden Subjects

The church has talked much about the sins of sex, but it has done little to educate upon the subject. A series of three or four services sanely handled and reverently treated could very profitably be presented. The following suggestions of subjects will indicate the general theme: "Justifiable Divorce," "The Fallen Woman," "Heredity and Disease," "Birth Control."

If Christian physicians can be secured who will speak reverently for ten or fifteen minutes on the scientific aspect of these problems and allow the preacher to speak on the moral aspects, a very considerable good can be accomplished. The general atmosphere of the services will be greatly helped if all women who participate are dressed in white or wear white vestments. A series of beautiful tableaux depicting motherhood at its highest and best

would be real features of positive religious value. A set of stereopticon slides portraying the artists' conceptions of the Madonna would be a splendid addition to the program. Let all the special features undertake to infuse an atmosphere of cleanness and purity into the service. The wise preacher need not be concerned about a crowd. The pathetic eagerness with which the public listens to any discussion of these themes, whether beautiful or base, is ample evidence of the general interest.

Great Love Stories of the Bible

The Rev. Fred Winslow Adams, under whose pastorate was erected the beautiful Trinity Methodist Episcopal Church of Springfield, Massachusetts, held a very successful series of Sunday-evening services a few years ago which he announced under the title, "Great Love Stories of the Bible." Several such will immediately occur to the average preacher: "Samson and Delilah," "Joseph and Potiphar's Wife," "Isaac and Rebecca," "Jacob and Rachael," "Ruth and Naomi," "David and Jonathan."

A series of beautiful tableaux, depicting either ancient or modern scenes, could be arranged for such a group of services. The

musical literature is abundant. Many stereopticon slides are available.

This idea is especially well adapted to the spring of the year and especially staged versions of "Love's Old Sweet Song," "When You and I Were Young, Maggie," "Oh, Promise Me," "Home, Sweet Home," etc., could be worked out. A series of awards could be provided, thus recognizing the couple that has lived together longest, the couple occupying the old home longest, etc. Dramatic readers could provide some very appropriate and effective readings.

A New Main Street

The Rev. John Clinton, pastor of the Methodist Episcopal Church in Fayette, Iowa, organized a Sunday-evening service that is especially well adapted to any small town. The main aisle of the church was called "Main Street." Seats next to the aisle were reserved for business men of the town. The proprietor of the first business establishment was invited to occupy the front seat on the right. The proprietor of the first business house on the other side of the street was seated in the front seat on the left. Thus continuing down the street each business man was pledged to be

present and his seat reserved with a neatly lettered "sign" above his place of business. The business men of the town were present almost one hundred per cent that night. The opportunity to preach to such an audience is one of the finest any preacher could ever hope for. This service is especially well adapted to a town where there is only one church.

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Smith, Roy Lemon, 1887-1963.
Two years of Sunday nights [by] Roy L. S
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